

DOCTOR WHO

A THOUSAND TINY WINGS

A four-part story by ANDY LANE

DRAMATIS PERSONAE

THE DOCTOR: SYLVESTER McCOY

Time traveller.

KLEIN: TRACEY CHILDS

A time-travelling Nazi physicist and physician who hates the Doctor for destroying her future.

MRS SYLVIA O'DONNELL: ANN BELL

A formidable woman who used to party with the Mitfords, when she was younger. She holds... strong opinions on most subjects.

MRS DENISE WATERFORD: ABIGAIL McKERN

Flighty and homely. She imagines Kenya to be a suburb of the Home Counties.

MISS LUCY WATTS: JOANNAH TINCEY

Teenaged, more used to riding horses and playing tennis than fighting the Mau Mau.

ABRAHAM: ALEX MALLINSON

An alien mule, a workhorse for the Chaelis. He cannot speak, and his character has been submerged by the Chaelis's control.

JOSHUA SEMBEKE: CHUK IWUJI

A Kenyan farm worker who has joined the Mau Mau and intends taking his country back from the British.

THE CHAELIS: THE CAST

A group mind consisting of a flock of small humming-birds.

BBC RADIO ANNOUNCER: ALEX MALLINSON

Very formal, clipped pronunciation.

DIRECTOR: LISA BOWERMAN

PRODUCER: DAVID RICHARDSON

EXECUTIVE PRODUCERS: NICHOLAS BRIGGS & JASON HAIGH-ELLERY

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DOCTOR WHO - A THOUSAND TINY WINGS

EPISODE ONE

(FX: THEME MUSIC)

SCENE 1: SITTING ROOM

(FX: WE START WITH THE SOUND OF THE JUNGLE - PARROTS SQUAWKING, MONKEYS CHATTERING, THE OCCASIONAL ROAR OF A LARGER ANIMAL)

(SOFTLY, IN THE BACKGROUND, IS THE SOUND OF MUSIC - A SCOTT JOPLIN RAG, BUT NOT 'THE ENTERTAINER', PLEASE - PLAYING ON A CRACKLY RADIO¹. THE MUSIC GETS LOUDER, AND THE JUNGLE SOUNDS QUIETER, AS IF WE ARE MOVING TOWARDS THE SOURCE OF THE MUSIC)

(FADE OUT THE SOUNDS OF THE JUNGLE. WE CAN HEAR THE MUSIC CLEARLY NOW, AND WE CAN ALSO HEAR THE SOUND OF A TYPEWRITER)

SYLVIA O'DONNELL

(MIDDLE-AGED, USED TO BEING OBEYED) Lucy, dear, could you stop for a moment?

(FX: THE TYPEWRITER STOPS)

LUCY WATTS

(YOUNG, EAGER TO PLEASE) Sorry, Mrs O'Donnell, was I disturbing you?

SYLVIA

No. (BEAT) I just thought I heard something. Gunfire. Or cars. (BEAT) I must have been imagining it.

LUCY

Perhaps it's on the radio?

(FX: THE VOLUME OF THE MUSIC DIMINISHES AS SHE TURNS IT DOWN. THERE IS A CLICK, AND IT STOPS ALTOGETHER).

¹ [AUTHOR'S NOTE: THE MUSIC ITSELF SHOULD BE OUT OF COPYRIGHT, AS IT WAS COMPOSED AROUND 1899, SO THE PERFORMANCE IS THE ONLY THING TO BE CAREFUL OF. IF NECESSARY, GET SOMEONE TO PLAY IT ESPECIALLY FOR THE RECORDING. ALTERNATIVELY, THERE IS A RECORDING OF JOPLIN HIMSELF PLAYING HIS MUSIC ON A PIANO ROLL THAT SHOULD BE ENTIRELY OUT OF COPYRIGHT]

LUCY

There. Can you here anything now?

SYLVIA

(TARTLY) No, but I don't think the composer ever considered using the sound of gunfire as an accompaniment to his music.

LUCY

Tchaikovsky used cannons in the Eighteen Twelve Overture.

SYLVIA

Tchaikovsky was a musical genius, and besides, he was writing about the defence of Moscow against Napoleon's army. It's difficult to write music about a war without incorporating some kind of reference to violence. Mr Scott Joplin, on the other hand, is a competent tinkerer who wrote disposable tunes for the masses.

LUCY

You used to like it when they played Joplin at the Nairobi Tennis Club. You used to say you wanted to hear more.

SYLVIA

I don't believe I ever said that.

LUCY

I remember Mr O'Donnell bought an LP back with him from England, the last time he went. You played it once, and then put it away.

SYLVIA

You are very young, Lucy. You have a lot to learn.

(BEAT)

LUCY

I wonder if anyone will write a symphony about this revolution.

SYLVIA

(FIRMLY) This is not a revolution. This is a tawdry uprising on the part of some discontented natives who don't know when they're well off.

LUCY

Even so... It's been a fortnight now. You would think that things would have calmed down. You would think we would have heard something.

SYLVIA

The British Government will not let this situation go on for long. They will send the troops in, and everything will go back to the way it was.

LUCY

(HUSHED) Sometimes I wonder if we're the only white people left in Kenya.

SYLVIA

(SHARPLY) Don't be foolish, girl. Yes, the natives have cut the lines of communication, and taken control of a few Government buildings, but my husband and your father and everyone else are fighting back. Now, you go back to your letter, or whatever it is, and don't worry about it.

(FX: THE TYPING STARTS AGAIN, TENTATIVE AT FIRST BUT THEN GETTING STRONGER)

LUCY

I'm writing to my father, letting him know how I am, and where I am.

SYLVIA

There's no post. You know that, don't you?

LUCY

Someone might pass by on their way to Nairobi. They could take the letter. (SLIGHTLY PANICKED) Daddy won't know where to find me otherwise. It's not like this is our farmhouse.

SYLVIA

It was fortunate that we found it.

(FX: DINNER GONG BEING HIT. THE TYPEWRITER STOPS)

DENISE WATERFORD

(OUTSIDE THE ROOM, CALLING) Elizabeth? Christine? Lunch is nearly ready.

KLEIN

(IN DISTANCE, ALMOST UNRECOGNISABLE) Coming!

(FX: WE HEAR DENISE WATERFORD MOVE INTO THE ROOM)

DENISE

(THIRTYISH AND ALWAYS SLIGHTLY BREATHLESS) Hello Sylvia, hello Lucy. You heard the gong, I assume, so I won't bang it again. Lunch isn't much, I'm afraid. More tinned rations, and some sweet potatoes from the garden.

SYLVIA

I'm sure it will be wonderful. (BEAT) How are the supplies holding up?

DENISE

Oh, we're managing. Christine eats like a bird anyway, and poor Lucy can't keep anything down.

SYLVIA

Still feeling rough, Lucy?

LUCY

(APOLOGETIC) Running a bit of a temperature, I'm afraid.

SYLVIA

You look a trifle flushed. You should get Elizabeth to take a look at you.

LUCY

I already did. She said she thought it was just a touch of gypsy tummy. That and, you know... (EMBARASSED) ...the stress of waiting, and not knowing about what's happened to my family. She's given me some powders.

SYLVIA

We were lucky Elizabeth ended up here at the farm. I don't know who better we could have hoped for than a doctor - (SOTTO VOCE) except perhaps a good pastry chef.

DENISE

Have either of you seen Christine today? She didn't answer just now.

LUCY

She went for a lie down after breakfast. (CONSPIRATORIALLY)
I think she's got a touch of gypsy tummy too.

(FX: SOUND OF SOMEONE COMING DOWN THE STAIRS)

KLEIN

(FROM OUTSIDE; RECOGNISABLY KLEIN NOW) I hope you didn't
start without me. Any news on the radio?

SYLVIA

To date, the BBC World Service has been remarkably quiet
about the Mau Mau uprising. They seem much more interested
in the music of Scott Joplin. (BITTERLY) I blame the
Prime Minister. Winston Churchill had no business taking
Britain into the Second World War, and he's a senile old
fool now. I sometimes wonder if he'll have the stomach to
act against the rebels.

LUCY

(AGHAST) You mean you think the Army's not coming?

SYLVIA

(SUDDENLY TIRED) I don't know what I'm saying. I'm tired
and I'm worried and I'm sick of listening out for the sound
of gunfire. I just want it all to be over.

(FX: KLEIN WALKS ACROSS TO THE WINDOW)

(FX: THE WINDOW SASH IS RAISED)

KLEIN

I hate to sound like a cliché, but it's quiet out there.
Too quiet.

SYLVIA

Better that than the alternative.

LUCY

Can you see anything, Elizabeth?

KLEIN

Nothing moving, apart from the breeze in the trees. The
sky's clouding over. I think we're in for a storm.

SYLVIA

Too early in the season for a storm.

KLEIN

I've been wondering - was this house built in a natural clearing, or did the owners deliberately cut down the jungle around it?

SYLVIA

A little of both, I suspect.

DENISE

I've been trying to remember who did own this farm.

KLEIN

But I'd feel a lot happier if we could see the fence, or the main gates. I worry that the natives will get in without us knowing, and the first we'll know about it is when we see them coming around a bend in the driveway, waving their guns.

DENISE

I think it was the Braithwaites. Maude and Harold.

SYLVIA

There are rifles or shotguns beside every window, upstairs and down, and Lucy and I have been checking every quarter hour.

DENISE

Or the Thorneycrofts, perhaps.

LUCY

I've been doing upstairs and Sylvia's been doing downstairs.

(FX: SOUND OF A RIFLE BEING LIFTED AND THE BOLT DRAWN BACK, THEN CLOSED AGAIN)

KLEIN

I see someone knows their way around a rifle.

SYLVIA

So do you, apparently. (BEAT) My husband taught me to shoot when we first arrived in Kenya.

KLEIN

How very practical of him. (BEAT) Could you shoot a person? A man?

SYLVIA

Oh yes.

KLEIN

Perhaps we ought to set up a rota. Let each of us take a turn at the windows, upstairs and down.

DENISE

Yes, I think it was the Thorneycrofts. (BEAT) Don't you think a rota is a little, well, officious? I mean, this isn't Nazi Germany, is it?

SYLVIA

(LEVEL) No. If it was, the natives wouldn't be allowed to revolt.

KLEIN

Well said.

LUCY

I tell you what - I'll pop upstairs and do a tour round the windows before we have lunch.

KLEIN

Are you sure you're feeling up to it?

LUCY

Those powders you gave me helped settle my stomach.

KLEIN

Good girl.

SYLVIA

Check in on Christine. She shouldn't be still asleep.

(FX: LUCY LEAVES)

KLEIN

(GRIMLY) Perhaps we ought to be setting up shifts. Two people asleep and three awake all the time, one on continuous sentry duty. That way we can't be taken by surprise at night.

DENISE

Only three of us awake at any time? How could we play Bridge then?

SYLVIA:

Denise, my dear, I rather think we have bigger concerns than getting a four for Bridge.

DENISE

(STIFFLY) I know there's a revolution going on, but I don't think we should let that be an excuse for letting our standards slip. We are British, after all. (BEAT) And talking of which, I'll go and serve lunch up. Where are the servants when you need them?

(FX: DENISE LEAVES)

SYLVIA

Outside, setting fire to things, I think you'll find.

KLEIN

Ah, the British Empire at its glorious best.

SYLVIA

A trifle bitter, there, Doctor Klein?

KLEIN

Not bitter. Just... regretful.

SYLVIA

Regretting what, exactly?

KLEIN

Things that might have been.

SYLVIA

Germany is a very progressive country, it seems to me. Always looking to the future. Just look at how you were allowed to become a doctor. You wouldn't find that kind of thing happening in Britain.

KLEIN

Have you been to Germany, Mrs O'Donnell?

SYLVIA

(CAREFULLY) My husband is German. We met in Munich in Nineteen Thirty Three.

KLEIN

That must have been... awkward. Later.

SYLVIA

Yes. (BEAT) O'Donnell is not my married name. Heinrich feels that we should use my surname rather than his. Even now.

KLEIN

Very wise.

(FADE OUT)

SCENE 2: UPSTAIRS HALL

(FX: THE STAIRS LEADING UP TO THE FIRST FLOOR. LUCY IS SKIPPING BRIGHTLY UP THEM. HER FOOTSTEPS REACH THE LANDING, AND SLOW AS SHE NEARS A PARTICULAR DOOR)

(FX: A DISCREET KNOCK)

LUCY
Mrs MacCormack? Are you awake?

(FX: MORE KNOCKING, LOUDER THIS TIME)

LUCY
Christine, it's Lucy. It's nearly lunchtime!

(BEAT)

LUCY
Well, I'll make sure they leave a plate for you in the oven, to keep warm.

(FX: A FLUTTERING, WHIRRING SOUND BEHIND THE DOOR, LIKE SCRAPS OF PAPER BEING THROWN INTO THE PATH OF A FAN)

LUCY
Mrs MacCormack, is that you?

(FX: MORE FLUTTERING, LOUDER AND MORE INSISTENT)

LUCY
Are you alright?

(FX: THE SOUND FADES AWAY)

LUCY
(UNSURE) Christine? (BEAT) I'll get Doctor Klein.

(FADE OUT)

SCENE 3: DINING ROOM

(FX: FADE TO THE DINING ROOM. THE SOUND OF CUTLERY CLINKING ON PLATES)

(FX: LUCY ENTERS)

LUCY
Oh, you started without me!

DENISE
We did wait, but the food was going cold, and you were taking so long!

KLEIN
How is Mrs MacCormack?

LUCY
I think she's still asleep, but...

SYLVIA
But what, child?

LUCY
I thought I heard something in her room.

DENISE
(PANICKED) An intruder?

LUCY
No. At least, I don't think so. More like a fluttering, as if there was a bird trapped in there.

SYLVIA
Don't be fanciful. Christine wouldn't have opened her windows, and even if she did I can't imagine a bird flying inside.

LUCY
Maybe she's ill.

KLEIN
I'll check in on her after lunch, but I'm sure she's alright.

LUCY
But what about that noise?

SYLVIA

It was the wind, playing tricks.

DENISE

Did you check the rest of the windows?

LUCY

All the ones I could get to. There's nothing out there but the jungle, and the clearing, and the animals. And the storm clouds.

SYLVIA

Storm clouds? It's not the rainy season yet, surely?

(FX: THE DISTANT SOUND OF THE TARDIS, LANDING, OUTSIDE IN THE JUNGLE)

(FX: A CUP IS DROPPED, AND SHATTERS)

DENISE

Elizabeth, are you all right? It's just thunder.

KLEIN

(HALF IN SHOCK) Just thunder. Yes, of course it is. Sorry. Just had a dizzy turn.

LUCY

Even the weather is rising up against us.

DENISE

We should close the storm shutters.

SYLVIA

If we do that we won't be able to spot when the natives attack.

LUCY

(SCARED) When?

SYLVIA

If.

KLEIN

I think it might be worth doing a tour of the boundary fence later. Just to check that there aren't any breaks.

SYLVIA

I'll go. I could do with a walk.

DENISE

I'll go with you.

SYLVIA

Can you handle a gun?

DENISE

(PRIMLY) I'm sure it can't be that hard.

(FX: FADE OUT LUNCH)

(FX: TIME PASSES)

SCENE 4: THE RAINFOREST

(FADE UP JUNGLE SOUNDS AND THE SOUND OF FOOTSTEPS ON EARTH AND LEAVES BEING BRUSHED ASIDE)

SYLVIA

Well, this stretch is still intact. We must have covered half the boundary by now.

DENISE

(BREATHLESS) Only half? It feels like we've been walking for hours.

SYLVIA

You should play more tennis at the club.

DENISE

I look forward to the time when I can.

SYLVIA

So far I've not seen any breaks in the fence, or any signs that the Mau Mau are getting close. What about you?

DENISE

I thought I saw smoke on the horizon earlier, but it might just have been heat haze. (SUDDENLY) Oh damn this place! Why can't things just go back to the way they were? We were happy. The natives were happy. At least, they always seemed that way. If they wanted to be treated differently they could have just told us, couldn't they? There was no need for all this fighting and burning buildings.

SYLVIA

All they've done is to prove they're not grown up enough to run their own affairs. They're like children. They need us to look after them. (BEAT) I think it's time to move on to the next section. Another hour or so should see us finished. And then I suggest we repair back to the house and settle into a couple of well-deserved gin-and-tonics.

(NO REACTION FROM DENISE)

(FX: DISTANTLY, A FLUTTERING, WHIRRING SOUND, AS BEFORE IN THE HOUSE)

SYLVIA

Denise? What's the matter?

DENISE

I thought... I thought I saw something moving, through the trees over there.

(FX: THE SAFETY CATCH ON A RIFLE BEING RELEASED)

SYLVIA

(SHARPLY) A person?

DENISE

I'm not sure. I just saw a flash of colour. Turquoise, and iridescent, like silk.

SYLVIA

(SCORNFUL) You saw someone wearing a blue silk dress in the middle of the rainforest? Let's hope they can play bridge as well.

DENISE

I didn't see a person. It was more like... leaves caught in a sudden flurry of wind. Blue leaves, or petals, or something - spinning. And then it was gone.

SYLVIA

No gin-and-tonic for you when we get back.

DENISE

I'm going over to take a look.

SYLVIA

I'll cover you from here. No sense in us both going.

(FX: SOUND OF SOMEONE MOVING AWAY, THROUGH THE TREES)

SYLVIA

Anything?

DENISE

(DISTANT, SHOCKED) Oh my good Lord!

SYLVIA

What is it?

DENISE

Come and look!

(FX: WE MOVE WITH SYLVIA TOWARDS WHERE DENISE IS. AS WE DO SO, DENISE'S VOICE GETS LOUDER)

DENISE

(FLUSTERED) I thought at first it was just a fallen tree trunk, but it's not. It's a body, covered in blood.

SYLVIA

(PRACTICAL) A native, do you think?

DENISE

It must be.

SYLVIA

So thin! Look at its knees and elbows. They're swollen like turnips.

DENISE

It's malnourished!

SYLVIA

There's something not right about this. I'm no doctor, but surely legs and arms bend in the middle, not there.

DENISE

(INCREDULOUS) And look - there's another joint!

SYLVIA

It's got two knees in each leg!

DENISE

And two elbows in each arm. I think it's got a... a deformity of some kind.

SYLVIA

Or a disease. Leprosy might cause something like this. Or polio.

(FX: A MOANING SOUND - NOT QUITE HUMAN)

DENISE

(SHOCKED) Sylvia, look - it's alive!

SYLVIA

(URGENT) We should kill it.

DENISE

What?

SYLVIA

It's not one of us. Not British. I don't know whether it's a native or some kind of strange ape, but I think it's dangerous. It might be infectious.

DENISE

I don't think leprosy can make a person look like this. It looks more like the result of a car accident. You know what I mean - bones broken and then reset badly.

(DECISIVE) I think Elizabeth needs to take a look at it.

SYLVIA

Are you mad?

DENISE

(DEFIANT) It may not be British, but we are. If we just left it here we'd be no better than the Mau Mau!

SYLVIA

If we take it back we could be signing our own death warrants.

DENISE

Surely we're better than that. We have a responsibility to look after the sick and injured.

SYLVIA

(UNHAPPY) All right. All right. (THINKS) Get me some branches while I pull down some vines.

DENISE

What are you going to do?

SYLVIA

If you intend pressing ahead with this lunacy then the least I can do is help make a stretcher. This... thing may be small, but it's still going to be an effort getting it back to the house.

(FX: FADE FROM THE RAINFOREST)

(FX: TIME PASSES)

SCENE 5: A BEDROOM

(FX: MOANING AGAIN)

KLEIN

Well it's not a native, that's for sure. You can get quite a variation in African tribes, from pygmies like the Biaka or the Twa to extremely tall and thin like the Watusi, but I've never heard of anything like this before. And the joints are natural, not the result of a deformity or an illness.

DENISE

We thought it might be an animal of some kind. A previously undiscovered species.

KLEIN

Possible, I suppose. (BEAT) The fingers are long, indicating some kind of arboreal heritage. And it has an opposable thumb. (BEAT) No, make that two opposable thumbs. How very odd. (BEAT) The crainial development indicates a large brain. If it's an ape then it's somewhere up at the chimpanzee or gorilla level, rather than a new type of marmoset.

DENISE

We can't keep calling it "it". We need to give it a name.

SYLVIA

Oh how twee. You'll be knitting it clothes next.

DENISE

Abraham. Abe the Ape.

SYLVIA

(QUIET) Dear god preserve us.

KLEIN

Interesting.

(FX: THE SOUND OF WATER SPLASHING IN A BOWL, THEN A SPONGE BEING USED AGAINST SKIN)

KLEIN

This blood on its skin is coming from these scratches. Hundred of them. Thousands. Tiny scratches, all over its body.

SYLVIA
Knife scratches?

KLEIN
Too small.

DENISE
Was it tortured?

KLEIN
Too many questions and not enough answers. (BEAT) It's asleep now. Let it rest. I'll make a full examination later.

SYLVIA
I think we ought to tie it to the bed.

DENISE
Don't be silly. It's barely larger than a child.

KLEIN
Denise, see if you can find a key to fit the lock on this bedroom door. At least we can stop it wandering around the house when it wakes up. I think -

(FX: DISTANT KNOCKING ON THE FRONT DOOR OF THE HOUSE)

SYLVIA
What in Heaven's name is that?

DENISE
Someone's at the door.

SYLVIA
It can't be Lucy - she's still in the drawing room, writing her letter.

KLEIN
And as far as I know, Christine is still asleep in her room.

DENISE
(WHISPERS) Is it... the Mau Mau?

SYLVIA

If it is, they're displaying considerably more politeness than I would have expected of them.

(FX: MORE KNOCKING. IT MIGHT OCCUR TO US THAT IT SOUNDS LIKE THE HANDLE OF AN UMBRELLA HITTING THE WOODEN DOOR)

KLEIN

Well - shall we answer it?

SYLVIA

Denise - bring the rifle.

(FX: THE THREE WOMEN LEAVE THE BEDROOM AND WALK DOWN THE STAIRS)

(FADE OUT)

SCENE 6: THE HALL

LUCY

(AT THE BOTTOM OF THE STAIRS, BUT GETTING LOUDER AS THEY APPROACH) Is it the Army? Are we rescued?

SYLVIA

Stand back. Denise - are you ready?

DENISE

Just about.

(FX: THE DOOR OPENS)

THE DOCTOR

Good afternoon, ladies. Might I borrow a cup of sugar?

LUCY

Who is it? I can't see.

DENISE

It's a white man in a linen suit. And he's got an umbrella!

SYLVIA

Are you from the British Government?

THE DOCTOR

Were you expecting someone?

SYLVIA

We were rather hoping for the Army.

DENISE

Or the Diplomatic Corps.

SYLVIA

Or even a decent pastry chef.

THE DOCTOR

I'm sorry to disappoint you. May I come in?

DENISE

Oh, where are our manners? Yes, please do come in.

(FX: THE DOCTOR ENTERS THE HALL)

THE DOCTOR

I am the Doctor.

SYLVIA

We already have a doctor. (BEAT) Where's Elizabeth? She was here a moment ago.

LUCY

I think she popped back upstairs. (BEAT) I'm Lucy, by the way. Lucy Watts.

SYLVIA

Sylvia O'Donnell.

DENISE

Denise Waterford.

THE DOCTOR

Charmed to meet you. And what a lovely place you have here. You can stop pointing that rifle at me, by the way.

DENISE

Oh, pardon me. I forgot I was holding it.

THE DOCTOR

Is it just the four of you here?

SYLVIA

Christine is asleep upstairs. Christine MacCormack.

DENISE

And there's Abraham.

SYLVIA

(INTERRUPTING) What's the news from England?

LUCY

Are the Army coming?

DENISE

How much of the country do the Mau Mau control?

THE DOCTOR

(TO HIMSELF) The Mau Mau Uprising? Kenya, 1950s. Yes, of course! (TO THE WOMEN) I'm pleased to be able to tell you that the British Government is pursuing a diplomatic solution through dialogue with the rebel spokesman, Jomo Kenyatta. The worst of the fighting is over, but I fear that the country you knew is gone forever. Self-rule is the inevitable outcome.

SYLVIA

Ridiculous. The natives can't govern themselves. They can barely grow enough food to keep themselves alive, and the different tribes are always at each others' throats.

DENISE

Would you like a cup of tea?

THE DOCTOR

That would be exceptionally kind. (TO HIMSELF) From rifles to tea in less than a minute. That's a record, even for me.

SYLVIA

How exactly did you get here? We would have heard a car.

THE DOCTOR

Oh, I have my own transport.

LUCY

One man, parachuted alone into the dark heart of Africa to reach an accommodation with the rebellious natives. How romantic.

SYLVIA

How foolhardy.

DENISE

Are you alone?

THE DOCTOR

For the nonce. Why do you ask?

DENISE

We found someone in the rainforest earlier. They were... injured

THE DOCTOR

How very interesting. It does sound like something that would generally happen to any companion of mine, but for now I'm traveling by myself.

DENISE

Doctor Klein thinks that the person we found is deformed in some way.

(BEAT)

THE DOCTOR

(GRIMLY) Doctor Klein?

LUCY

Yes, do you know her?

THE DOCTOR

Blonde, blue eyed and strikingly attractive? Hint of a German accent?

LUCY

Yes.

THE DOCTOR

I believe our paths have crossed.

DENISE

How lovely.

THE DOCTOR

(SERIOUS NOW) I think it's time I met this strange interloper. And the creature you found in the rainforest as well.

(FX: FADE OUT)

SCENE 7: A BEDROOM

(FX: MOANING AS THE CREATURE STIRS)

(FX: A SOFT KNOCKING ON THE DOOR)

THE DOCTOR

(OUTSIDE) Hello?

(FX: THE DOOR OPENS)

THE DOCTOR

Well well well, what do we have here. You're not from this planet, are you my friend? Two joints in each limb, reticulated skin, and those eyes. You have possibly the saddest eyes I have ever seen.

KLEIN

I concur. Apart from the bit about the eyes. That's just poetic licence.

THE DOCTOR

Doctor Klein, I presume. Please, don't stay in the shadows. Come into the light.

KLEIN

(ALMOST IN AWE) I had a feeling we would meet again, somewhere, somehow. At first it was a certainty, then a hope, then just a dream.

THE DOCTOR

Oh, I never had any doubt about it.

KLEIN

(STILL DREAMILY) That was your TARDIS I heard earlier! I thought I was imagining things.

THE DOCTOR

Still lusting after it so that you can go back and change history?

KLEIN

(GETS A GRIP ON HERSELF) Change it back, you mean.

THE DOCTOR

You still believe that your reality is the right one, and this one is some kind of monstrous mistake?

KLEIN

I remember a world that doesn't exist, and never will. I remember people who have never been born. Sometimes I think I'm going mad. Other times I think you're the one who's insane. You must be insane to believe you have to right to just reorder reality the way you want.

THE DOCTOR

Not the way I want. The way it should be.

(BEAT)

KLEIN

No Miss McShane this time around? I'm sure I would have heard her by now, if she was here.

THE DOCTOR

I'm traveling on my own now. And what about you - where have you been hiding yourself away since our last encounter?

KLEIN

After the war ended in that farcical victory for Britain I escaped to South America. There's quite a little colony of National Socialists down there. A home away from home.

THE DOCTOR

Yes, I remember bumping into one of them. Mister De Flores, I believe. He was just as fanatical as you. It must be something in the water down there.

KLEIN

(REMINISCING) Ah, Hans. He was always the Fuhrer's favourite. I hope that one day, when the Fourth Reich emerges to take its rightful place leading the world, Hans will be the new Fuhrer.

THE DOCTOR

And will he make the trains run on time?

KLEIN

You say that as if it's a bad thing to have a predictable transport system.

THE DOCTOR

That rather depends on how you make the trains run on time, and what happens to the drivers who are late.

KLEIN

I'm not going to be distracted by simplistic moralising. You believe this creature to be from the stars?

THE DOCTOR

It's not native to Earth, I know that much. I don't recognize the species, however.

KLEIN

So the double joints and the colour of its skin are natural.

THE DOCTOR

As far as I can tell. But these scratches all over its body concern me. I presume you didn't make them yourself in some despicable attempt to extract information from it

KLEIN

Scratches as shallow as this are no use in interrogations...

THE DOCTOR

(MURMURS) I bow to your superior expertise

KLEIN

And I can't see how they could have been caused in a fight. They would have been much deeper and more savage.

THE DOCTOR

Which leaves..?

KLEIN

The best theory I can come up with is that the creature ran through a thorn bush, and scratched itself badly. I would have given it a tetanus shot and some antibiotics, but if it really does come from the stars then I might just end up poisoning it.

THE DOCTOR

That's very Hippocratic of you.

KLEIN

Whatever you may think of us, Doctor, the National Socialists were never barbarians. We did what we did for the betterment of the human race.

THE DOCTOR

(ANGRY) And when Doctor Mengele gave twins the same dose of poison in order to see whether they would take the same amount of time to die, was that justified? Did that add to the sum of human knowledge?

KLEIN

(TIRED) Doctor Mengele had only the best motives, but his methods were... questionable. Even the Fuhrer came to acknowledge that. But you shouldn't tar the entire Third Reich with the actions of just one man. Would you like me to list all the British and American researchers who have committed abuses against their fellow man?

THE DOCTOR

(BITTER) Don't bother. The history of humanity is a history of abuse by the more powerful directed against the less powerful. Sometimes I wonder why I like your species so much.

KLEIN

And is it different out in the stars, Doctor? Is it all peace and light out there?

THE DOCTOR

(DEFLATED) Not so you would notice.

KLEIN

And there was I thinking you had the moral high ground, when you're just fighting down on the lowlands with the rest of us.

(FX: FADE FROM THE BEDROOM)

SCENE 8: THE KITCHEN

(FX: DENISE WATERFORD IS DOING THE WASHING UP)

DENISE

(SINGING THE THEME TUNE TO 'THE ARCHERS' - 'BARWICK GREEN'
FROM THE SUITE MY NATIVE HEATH, WRITTEN IN 1924 BY THE
YORKSHIRE COMPOSER ARTHUR WOOD IF YOU WANT TO KNOW) Rum-te-
tum-te-tum-te-tum, rum-te-tum-te-tuum-tum.

(FX: THE WASHING UP SOUNDS STOP)

(FX: SYLVIA ENTERS)

SYLVIA

There's another plate over on the Aga. It looks like
someone left their lunch. Do you want me to pass it over?

DENISE

Oh drat. I put that out for Christine, but I completely
forgot to take it up to her. (BEAT) I'll take it up now.
I know it's cold, but she might still fancy it.

(FX: DENISE'S FOOTSTEPS AS SHE LEAVES THE KITCHEN AND HEADS
ACROSS THE HALL AND UP THE STAIRS. SHE STOPS)

DENISE

Christine? Are you awake, dear?

(FX: SOFT KNOCKING ON THE DOOR)

DENISE

Christine? It's Denise. (BEAT) I've got some lunch for
you. I'll just leave it inside the door.

(FX: DOOR OPENING)

(A LONG MOMENT)

(FX: DENISE STARTS SCREAMING)

(FX: SEVERAL SETS OF FEET POUNDING ALONG THE CORRIDOR)

THE DOCTOR

What is it?

(OVERLAPPING WITH...)

SYLVIA

What's the matter?

(OVERLAPPING WITH...)

KLEIN

Are you alright?

DENISE

It's Christine...

SYLVIA

Look at her! There's blood everywhere!

KLEIN

(BLEAKLY) Every square inch of skin has been sliced open.

DENISE

Is she dead?

THE DOCTOR

Yes. And I fear this is just the beginning...

(FX: THEME MUSIC)

EPISODE TWO

(REPRISE FROM EPISODE ONE)

DENISE

Christine? It's Denise. (BEAT) I've got some lunch for you. I'll just leave it inside the door.

(FX: DOOR OPENING)

(A LONG MOMENT)

(FX: DENISE STARTS SCREAMING)

(FX: SEVERAL SETS OF FEET POUNDING ALONG THE CORRIDOR)

THE DOCTOR

What is it?

(OVERLAPPING WITH...)

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What's the matter?

(OVERLAPPING WITH...)

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Are you alright?

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It's Christine...

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Look at her! There's blood everywhere!

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(BLEAKLY) Every square inch of skin has been sliced open.

DENISE

Is she dead?

THE DOCTOR

Yes. And I fear this is just the beginning...

SCENE 9: A BEDROOM

SYLVIA

What on Earth happened to her?

THE DOCTOR

I rather think she was attacked by something.

LUCY

Look at the window. It's been smashed to smithereens.

SYLVIA

It's that creature - the one we found in the jungle. It's slaughtered Christine and escaped.

DOCTOR

I don't think so. Doctor Klein and I have been with the creature, and it's unconscious.

KLEIN

And look - the glass is on the inside, which means that whatever it was came into the house from outside.

THE DOCTOR

And presumably went back out the same way.

DENISE

Is that what made the scratches on her body? The smashing glass?

THE DOCTOR

I think not.

KLEIN

Look - there are scratches on her legs beneath her skirt, and on her arms under her sleeves. (BEAT) And on her scalp, beneath the hair. Glass slivers couldn't have penetrated all that way. Something got close and attacked her.

THE DOCTOR

And remember the scratches on the body of that poor unfortunate creature in the other room.

DENISE

Abraham? But he's still alive.

THE DOCTOR

Exactly. Which means that the question isn't "what killed your friend here". No, the real question is: "why is your friend dead and Abraham still alive?"

KLEIN

Actually, I think you'll find that the real question is: "which one of us is going to be next?"

(A BEAT)

SYLVIA

What are you implying?

KLEIN

There's some kind of animal on the loose. It's come into the house once, by smashing a window, and presumably left the same way. You don't need to be Werner Von Braun to work out that it could do it again.

LUCY

What makes you think it's an animal? Surely it's more likely to be the Mau Mau?

SYLVIA

Elizabeth is right. If it was the Mau Mau, they'd still be here, in the house.

DENISE

Are we sure they're not?

SYLVIA

I really think we'd know about it by now if they were. Psychological terror is not really their forte. They'd be attacking us at this very moment with spears and machetes.

THE DOCTOR

In which case, might I recommend that your first course of action should be to bar all the windows?

DENISE

That could take hours. And where are we going to get the wood?

LUCY

We could close the storm shutters. They're meant to be able to stand up to monsoon weather.

SYLVIA
Lucy's right.

DENISE
But they can't be locked.

SYLVIA
They don't need to be locked if this thing is just some kind of animal. And anyway, we could use a chain, or string, to tie the shutters together, just to be sure.

DENISE
(ALMOST WAILING) But how are we going to see if the Mau Mau are approaching the house if the storm shutters are closed?

SYLVIA
(ALMOST KINDLY) One problem at a time, dear. One problem at a time. (BEAT) Lucy, you and Elizabeth take the ground floor. Denise, you and I will take this floor. Doctor...

THE DOCTOR
Oh, I'll stay here. Once I secure the storm shutters on this window, I'll pop across and take another look at our friend Abraham. Somehow he's the key to all this. I feel sure of it.

DENISE
And what about... (SOBS) What about Christine? What are we going to do about her?

THE DOCTOR
Doctor Klein and I need to examine her body for evidence that might allow us to identify what kind of animal killed her.

SYLVIA
And then?

THE DOCTOR
(HARSHLY) And then we sew her up in a shroud made from bedsheets and we bury her outside, deep enough so that the hyenas won't be able to get to her.

KLEIN

(CALMING) Doctor - remember, they've just lost a friend.
We all have.

THE DOCTOR

(DARKLY) There'll be time enough to mourn later. For now,
survival is our priority.

(FX: FADE OUT)

(FX: TIME PASSES)

SCENE 10: THE GARDEN

(FX: SOUNDS OF THE RAINFOREST IN THE DISTANCE)

(FX: SOUND OF A SPADE, DIGGING. THE SPADE STOPS)

KLEIN

There. Do you think that's deep enough?

SYLVIA

I've got no way of judging. I've never had to do this kind of thing before. (BEAT) I think it'll be fine.

(BITTERLY) Why not seek the Doctor's opinion? He seems to know everything!

KLEIN

He does like to give that impression.

SYLVIA

Should we trust him? After all, he turned up only a few minutes before we found poor Christine.

KLEIN

We shouldn't trust him an inch. He's devious, manipulative and arrogant.

SYLVIA

(SHOCKED) But he seems so innocuous.

KLEIN

(DARKLY) That's his greatest asset.

SYLVIA

I thought you two knew each other?

SYLVIA

We were never friends.

SYLVIA

If you don't mind me asking, where did you meet?

KLEIN

Chronologically? It was at Colditz Castle in 1943.

SYLVIA

How strange. My husband... Hans... was stationed near there for a while during the war. (BEAT) He was in the Waffen SS. (BEAT) I've never really told anyone that before.

KLEIN

People judge. All Germans are Nazis, all Nazis are like the Gestapo, all Gestapo are monsters. So simple. So wrong.

SYLVIA

But it wasn't like that, before the war. The Mitford Girls were back and forth between Britain and Germany all the time. We had grand balls, and parties, and the officers were all so fine in their uniforms. Britain and Germany were friends. And then it all went wrong, and nobody could admit to knowing any Germans any more. Which is why we had to come to Kenya. (BEAT) I suppose we ought to get everyone together. Say a few words about Christine.

KLEIN

Did you know her very well?

SYLVIA

Her husband was in trade. We didn't really move in the same circles. I'd bump into her now and then in Nairobi. She was a member of the tennis club, although I'm not sure who put her up.

KLEIN

She seemed... pleasant.

SYLVIA

"Pleasant". Not much of an epitaph.

KLEIN

I don't think there is such a thing as a good epitaph. How do you sum a person's whole life up in a few well-chosen words?

SYLVIA

What would you want them to say about you?

KLEIN

(MEANINGFULLY) That I put things right.

SYLVIA

Yes. (BEAT) Yes, I'd be happy with that as well.

(FX: FADE OUT)

SCENE 11: A BEDROOM

(FX: ABRAHAM IS SLEEPING. HE MOANS FROM TIME TO TIME IN AN ALIEN FASHION)

(FX: LUCY ENTERS)

LUCY

(LUCY IS SOUNDING TIRED AND WOOZY... NOT TOO MUCH, BUT JUST ENOUGH TO NOTICE)

Do you think he'll ever wake up?

THE DOCTOR

I don't even know what's keeping him asleep.

LUCY

He looks so strange. Like a lost child.

DOCTOR

Yes, but that's no guarantee of good behaviour. Poor Abraham here could be a mass murderer or a slave, a megalomaniac financier or a pirate. We just don't know.

LUCY

You say that as if he's intelligent, like us. But surely he's either a native who's horribly deformed or he's some kind of, oh, I don't know, hairless ape or something.

THE DOCTOR

Strange, but some of my best friends have been hairless apes. (BEAT) Abraham here may look strange to your eyes, but try to see beyond that. Just because something is different doesn't mean that it is inferior.

LUCY

If my father was here he'd say you were some kind of Bolshevik, talking like that. (BEAT) I think I'm going to go for a lie down, if you don't mind. I'm feeling a little sick.

THE DOCTOR

(CONCERNED) You're looking flushed. Let me feel your forehead.

LUCY

Your hands are cold.

THE DOCTOR

You know what they say - cold hands, two hearts. (BEAT)
You're running a temperature.

LUCY

Elizabeth said she thought I had a touch of, you know,
"digestive problems". She gave me something to settle my
stomach. Andrews Liver Salts.

THE DOCTOR

I didn't realize she was medically qualified. How long
have you had that rash on your neck?

LUCY

What rash?

THE DOCTOR

I don't remember seeing it earlier. Hmm. Yes, you do need
to rest, I think. Perhaps some antibiotics would help.

LUCY

I'll be in my room.

(FX: LUCY LEAVES)

THE DOCTOR

(TO HIMSELF) I feel as if I've got half the pieces of a
jigsaw puzzle and the top of the box is missing. (BEAT)
What do you think, my friend?

(FX: ABRAHAM MOANS AGAIN, SHIFTING SLIGHTLY IN HIS BED)

THE DOCTOR

(DARKLY) Yes, that's your answer to everything.

(FX: KLEIN ENTERS)

KLEIN

Talking to yourself, Doctor?

THE DOCTOR

It's the only way I get any intelligent debate. (BEAT)
I'm worried about young Lucy.

KLEIN

(EVASIVE) I know she's feeling a bit under the weather,
but she's been under a lot of stress.

THE DOCTOR

She's also got a rash developing on her neck. It's come up fast - it wasn't there half an hour ago. My first thought was meningitis, but the rash fades if you press on it.

KLEIN

Damn. (BEAT) Damn. It's not like I have access to a full range of medical supplies here. I can diagnose, but I'm pretty much stumped when it comes to treatment.

THE DOCTOR

I didn't realize you had a medical qualification. I'd assumed your doctorate was in physics.

KLEIN

I had to do something to pass the time while I was in South America, so I requalified. There were plenty of German doctors around who had time on their hands.

THE DOCTOR

And yet you ended up here, in Africa.

KLEIN

The Dark Continent has always held a fascination for me. I couldn't see myself whiling away the years dreaming of past glories. Like Hans De Flores and his wolfpack. And I spent far too long as it was dreaming of future glories that aren't going to happen.

THE DOCTOR

Unless you help them along. You still haven't given up your dream of recasting the future in the image you remember, have you?

KLEIN

In my version of history, the Third Reich controlled this entire continent. When the Mau Mau started their rebellion they were crushed instantly. Wave upon wave of German aircraft swept overhead, carpet-bombing the tribal areas. We wiped them out. That's how to manage a continent, Doctor. No debate, no negotiation, just an instant and overwhelming response. (BEAT) But here, in your milk and water world, the only forces that will be sent in will be battalions of men in pin-stripe suits and bowler hats to reason with the upstart natives by talking slowly in loud voices. Kenya will get its independence, and it won't be the last country to do so. And in fifty years time this continent will have degenerated into a mass of squabbling tribes and minor civil wars. No order. No cohesion. Just chaos.

THE DOCTOR

Perhaps. But there's something else, isn't there? Something you're not telling me.

KLEIN

(SIGHS) How annoyingly perceptive of you. Yes, when the carpet-bombing had stopped, and the various native tribes had been eradicated, we sent in teams of builders to construct new cities. Within three years, most of them were dead. Some kind of disease - a virulent plague like nothing anyone had ever seen before. It wasn't infectious, but it was carried by something - the wind, insects... The Fuhrer put me in charge of a team of doctors and sent me to investigate, but we were all evacuated before I could make any progress. (BEAT) It was years before we dared come back into Africa.

THE DOCTOR

And that's why you requalified as a doctor. You want to solve the puzzle?

KLEIN

I don't often fail, Doctor. I like to make a difference. If not then, then now.

THE DOCTOR

And you think Lucy has the disease?

KLEIN

I wasn't sure, with the fever. The rash makes it more likely.

THE DOCTOR

How long?

KLEIN

Depending on her strength, days maybe.

THE DOCTOR

Tell me that you don't want to isolate the disease, cultivate it and use it in some twisted scheme to put the Nazis back on top.

KLEIN

Credit me with some intelligence, Doctor. Bacteria don't care who they kill, and they can't be aimed. If I were to do as you suggest, I might just wipe humanity out, and then I'd have no chance of reversing history. No, if you only even believe one thing that I tell you, believe this - I want to discover what this plague is and stop it, not encourage it.

THE DOCTOR

I hope you are telling me the truth, Klein. For the sake of the world, I hope you are telling me the truth.

(FX: FADE OUT)

SCENE 12: SITTING ROOM

(FX: THE RADIO IS ON SOFTLY IN THE BACKGROUND, PLAYING A PIECE BY ERIC SATIE - ONE OF THE GYMNOPIEDIES PERHAPS. WE CAN HEAR SOMEONE KNITTING)

(FX: SYLVIA ENTERS)

SYLVIA

Nearly time for the news. What are you doing?

DENISE

Just trying to occupy my mind.

SYLVIA

I hope that's not a pullover for that creature upstairs.

DENISE

(DEFENSIVE) Well he doesn't have any clothes of his own, and ours won't fit him!

SYLVIA

(DRYLY) I can't see that creature in twinset and pearls, for some reason.

DENISE

Hang on, I'll turn the radio up.

(FX: THE KNITTING STOPS. THE VOLUME OF THE RADIO INCREASES AS THE MUSIC FINISHES. THERE IS A MOMENT OF SILENCE)

BBC RADIO ANNOUNCER

(MALE, SOUNDING AS IF HE IS WEARING A DINNER JACKET, DISTORTED AND STATICY)

This is BBC World Service. Here is the news.

(BEAT)

In Kenya, it has been reported that Governor Sir Evelyn Baring has declared a State of Emergency just two weeks after taking up office. Troops and police have arrested nearly one hundred leaders of the so-called Mau Mau Insurgency in and around Nairobi, including their spokesman, Mr Jomo Kenyatta. The Mau Mau's stated aims, as reported in their manifesto, are to take lands away from White settlers and place them in tribal hands. Reports from outlying towns and villages indicate a surge in violent activity, and there has been a rise in attacks on farms belonging to White settlers. These attacks are spreading to the areas outside Nairobi. Remaining Mau Mau leaders have reportedly taken refuge in the wilderness; the fighters allied to them are said to be already too well entrenched to be uprooted by the mass arrests.

(BEAT)

Unconfirmed reports from London state that a battalion of the Lancashire Fusiliers has been flown from the Middle East to Nairobi, while a Royal Navy cruiser is heading for Mombasa Harbor carrying a further battalion of Royal Marines. European settlers are asked to stay calm and to wait for the British Army to arrive.

(BEAT)

And now, the economy...

(FX: A CLICK AS THE RADIO IS TURNED OFF)

DENISE

How wonderful! The Army's been sent in to help!

SYLVIA

Yes, but attacks against White farms and European settlers are on the increase. Which one will get to us first - the Army or the Mau Mau?

(FX: FADE OUT)

SCENE 13: A BEDROOM

(BACK TO THE BEDROOM WHERE ABE IS SLEEPING RESTLESSLY)

THE DOCTOR

So your contention is what - that the carpet bombing your people inflicted on this continent somehow spread a disease that had been confined to a small local area?

KLEIN

It's not beyond the realms of possibility. The heat and humidity of this place causes bacteria and viruses to evolve quicker than anywhere on the planet. Most of the more deadly diseases started off in Africa, some of them crossing species boundaries from animals to humans and becoming more virulent in the process. Look at Ebola, HIV, Malaria, the Marburg virus... Africa is a crucible for deadly plagues.

(FX: ABE MOANS LOUDLY IN AN ALIEN FASHION)

THE DOCTOR

I think he's waking up!

KLEIN

Maybe he can tell us what this thing is that killed Christine. (BEAT) Can you hear me? Nod if you can hear me. (BEAT) Nothing. Maybe he doesn't speak English.

THE DOCTOR

That shouldn't matter. Let me try. (BEAT) (SOFTLY) Don't be frightened my friend. I'm the Doctor, and this is... er, my friend Doctor Klein. We're here to help you.

ABE

(FX: GUTTERAL GRUNTING AND STRANGE SOUNDS)

KLEIN

Is that a language?

THE DOCTOR

If it was, I'd be able to understand it.

KLEIN

Don't tell me you're fluent in all of the local native languages.

THE DOCTOR

The TARDIS allows me to understand any language, human or alien. Except for Esperanto which, for some reason, it's never been able to get the hang of.

KLEIN

I'd wondered how you and Miss McShane were so fluent in German. (BEAT) He's obviously trying to communicate - just look at his eyes.

ABE

(FX: MORE GUTTERAL GRUNTING AND STRANGE SOUNDS)

THE DOCTOR

I wish we could understand what you were trying to tell us. Let me examine your throat. Just... yes, tip your head back. That's right. Open wide. Say "antidisestablishmentarianism".

ABE

(FX: MORE GUTTERAL GRUNTING AND STRANGE SOUNDS)

THE DOCTOR

That's close enough.

KLEIN

What are you looking for?

THE DOCTOR

Vocal cords. They're well developed. The tongue as well. Abe here shouldn't have any trouble speaking. He's got all the physical equipment, and his cranial capacity indicates intelligence, but something is stopping him from actually forming the right words.

KLEIN

Perhaps he just doesn't want to.

THE DOCTOR

(DARKLY) Or somebody else doesn't want him to.

(FX: FADE OUT)

SCENE 14: SITTING ROOM

(FX: DENISE IS STILL KNITTING)

DENISE

(TO HERSELF) Knit one... drop one... pearl one...

SYLVIA

You'd be better off putting it on a leash and letting it run around outside.

(FX: A SUDDEN SMASHING OF GLASS, AND A THUD AS SOMETHING HITS THE STORM SHUTTERS)

DENISE

What in Heaven's name was that?

SYLVIA

(GRIMLY) Move away from the window. And pass me that shotgun!

DENISE

Here. (BEAT) Do you think something is trying to get in?

SYLVIA

I'm sure of it.

(FX: FOOTSTEPS ON THE STAIRS. THE DOCTOR AND KLEIN ENTER THE ROOM)

THE DOCTOR

What was that noise?

SYLVIA

Something smashed the window.

KLEIN

Good thing the storm shutters were closed.

THE DOCTOR

And it's a good thing that whatever it was the tried to get in couldn't force its way through them.

(FX: SOUND OF SOMEONE FIDDLING WITH THE WOODEN STORM SHUTTERS)

SYLVIA

What are you doing?

THE DOCTOR

Taking a look outside.

SYLVIA

Be careful - it might still be out there!

(FX: THE SHUTTERS OPEN. SHARDS OF GLASS FALL TO THE WINDOWSILL)

KLEIN

I think you'd better give me the shotgun.

SYLVIA

Why?

KLEIN

Because the way your hands are shaking you're just as likely to shoot the Doctor as anything else. And while there have been times when I would have supported you, I think we need him now.

THE DOCTOR

I can see multiple points of impact here, as if something large and irregular crashed against the shutters, pushing the window back until it shattered.

SYLVIA

A shotgun blast, perhaps?

THE DOCTOR

No - there's no damage to the shutters themselves, and no pellets. (BEAT) I suggest that we evacuate this room and lock the door. We'll set up base camp in the dining room.

DENISE

Oh, that reminds me. I was going to do an omelette for dinner, but we've got no eggs in the house. I need to pop out to the henhouse. Can someone come with me and stand guard?

THE DOCTOR

It's dangerous out there. I don't think wandering around is recommended.

KLEIN

I'll come. I could do with stretching my legs.

DENISE

If I pick some more sweet potatoes I can do a potato salad as well.

THE DOCTOR

If you're set on going out then I'd better come with you. I want to check on this window from the outside anyway.

SYLVIA

Whatever for?

THE DOCTOR

Scratches. If I can find some then I might be able to estimate the size of the creature that smashed the window.

(FADE OUT)

(FX: TIME PASSES)

SCENE 15: THE GARDEN

(FX: JUNGLE NOISES)

THE DOCTOR

Yes, just as I suspected. Look at this.

KLEIN

But they're tiny.

THE DOCTOR

Tiny little scratches all over the window frame and the shutters.

KLEIN

Just like the tiny scratches on the creature's body.

THE DOCTOR

And on the unfortunate Christine. (BEAT) Where did Denise go?

KLEIN

(Calls)
Denise?

DENISE

(DISTANT) Over here, by the henhouse.

KLEIN

(CALLS) Stay where we can see you. (BEAT) (TO THE DOCTOR)
So what are we dealing with here? A horde of very small monkeys?

THE DOCTOR

Not quite. Unless they are flying monkeys. (REFLECTIVE)
I used to have arguments with Frank L. Baum about that. I told him that if monkeys had wings then technically they wouldn't be monkeys any more, but he wouldn't listen.

KLEIN

What do you mean?

THE DOCTOR

The Wizard of Oz.

KLEIN

I meant about flying. Not about monkeys.

THE DOCTOR

You're right, this is not about monkeys. Look there.

KLEIN

What is that?

THE DOCTOR

A feather. A tiny blue feather.

KLEIN

(AMAZED) The bird it belongs to would be about the size of my thumb.

THE DOCTOR

There's something... ah, yes. Got it. Yes, As I suspected. Hold your hand out.

KLEIN

What are you..? Oh. It's sharp.

THE DOCTOR

I suspect a high concentration of metallic ions. Be careful with it - don't let it scratch you. The feather is immensely soft and flexible, but capable of inflicting a nasty wound if it slices against your skin edge on.

(FX: FADE OUT)

SCENE 16: THE HALL

(FX: SOUND OF SOMEONE COMING DOWN THE STAIRS. THEY ARE WALKING CAREFULLY)

(FX: SOMEONE WALKS BRISKLY OUT OF THE DINING ROOM)

SYLVIA

Lucy? My dear, I thought you were resting.

LUCY

(GROGGY) I came down for a glass of water. I tried to rest, honestly I did, but I couldn't sleep. My skin itches, and I've got a headache.

SYLVIA

You've got a rash on your neck, dear. (BEAT) And your arms.

LUCY

It looks a bit like a heat rash, but I'm feeling shivery.

SYLVIA

I'll get Elizabeth to take a look at you when she comes back.

LUCY

Where is she?

SYLVIA

Outside, with Denise and that strange little man.

LUCY

Isn't it dangerous out there?

SYLVIA

(DRYLY) The lure of the sweet potato was just too strong.

(FX: FADE TO...)

SCENE 17: THE GARDEN

KLEIN

Oh hell, I've lost her again. (CALLS) Denise?

DENISE

(DISTANT, MUFFLED) I'm in the henhouse.

KLEIN

(CALLS) What are you doing in the henhouse?

DENISE

Checking for eggs. Sometimes they lay them in the corners.

KLEIN

(TO HERSELF) You learn something every day.

THE DOCTOR

I'm still trying to get a handle on the layout of this place. The encroaching rainforest makes it difficult to get a clear idea of where things are, and that could be important.

KLEIN

The farmhouse you can see. The area around it was cleared of bushes and trees for a few hundred yards by the owners, whoever they were. Then we've got the hen house and the allotment areas where they were growing vegetables. On the other side of the house there's pasture area for cows, but they've all wandered off, or been taken. And after that there's a ring of about half a mile of rainforest before you get to the boundary fence. I guess that they were intending to clear all that as well, at some stage.

DOCTOR

And that driveway leads to a gate in the fence?

KLEIN

Which you would have seen if you hadn't arrived out of the blue. Literally.

DOCTOR

Indeed.

KLEIN

Couldn't we just use your TARDIS to get out of here?

THE DOCTOR

What, and leave the mystery unresolved?

KLEIN

Life is full of mysteries.

THE DOCTOR

That's why life is so much fun.

KLEIN

Anyone would think you didn't want me in your TARDIS, for some reason.

THE DOCTOR

And could they blame me?

(FX: FADE TO...)

SCENE 18: UPSTAIRS HALL

(FX: LUCY IS STAGGERING ALONG THE HALL, FOOTSTEPS UNEVEN. SHE STUMBLES AND HITS THE WALL. A VASE FALLS OFF A SIDE TABLE AND SMASHES ON THE CARPET)

LUCY
(MOANING INCOHERENTLY)

(FX: SHE TAKES A FEW MORE UNSTEADY STEPS)

LUCY
(TRIES TO CALL) Sylvia? I don't think I can make it to my room. Sylvia?

(FX: RATTLING AS A DOORKNOB IS TURNED IN VAIN)

(FX: SHE FALLS TO HER KNEES AND SLUMPS TO THE FLOOR)

(FX: ABE GRUNTING INARTICULATELY BEHIND A BEDROOM DOOR)

(FX: SCRABBLING AT DOOR, AS IF ABE IS OUT OF BED AND TRYING TO GET TO LUCY)

(FX: FADE TO...)

SCENE 19: THE GARDEN

THE DOCTOR

I still have a feeling you're keeping something from me.

KLEIN

Paranoia, as well as delusions of grandeur and a tendency to talk to yourself. I'd be worried, if I actually cared.

THE DOCTOR

After all, what are the odds of you being here just as an alien creature is discovered?

KLEIN

It works both ways, you know. With the whole of infinity and eternity to choose from, what are the odds of you turning up at the same place and time as me?

THE DOCTOR

Actually, given the way my life works, the odds are pretty good.

(FX: A RUSTLING IN THE UNDERGROWTH)

THE DOCTOR

What's that?

KLEIN

(CALLS) Come out with your hands up. I've got a gun and I'm not afraid to use it.

THE DOCTOR

(TO HIMSELF) In fact, she'd rather enjoy it.

(FX: RUSTLING AS JOSHUA EMERGES FROM THE JUNGLE)

JOSHUA

(AFRICAN, HEAVILY ACCENTED) Please, my name is Joshua. Joshua Sembeke. You have to hide me from the Kitayaga.

KLEIN

The who?

JOSHUA

You call them the Mau Mau.

DOCTOR

Why are you running from them?

JOSHUA

I disagree with what they are trying to do, so they call me 'white', like you.

KLEIN

Do you know where they are? What their plans are?

JOSHUA

I can tell you everything.

KLEIN

(TO THE DOCTOR) I don't trust him.

THE DOCTOR

(TO KLEIN) You don't trust anyone.

KLEIN

And you trust everyone. Guess which one of us gets disappointed the most.

THE DOCTOR

(TO JOSHUA) Let's get you back to the house and hear your story. (TO KLEIN) Doctor Klein, you go and check on Mrs Waterford.

(FX: FADE TO...)

SCENE 19: ANOTHER PART OF THE GARDEN

(FX: CLOSE UP - A SCRABBLING AS DENISE DELVES AMONGST HAY TO RETRIEVE THE LAST FEW EGGS. HOW VERY 'THE ARCHERS')

DENISE

(BREATHLESS, CLOSE) That's it! Eleven eggs! Perfect! Well done, my dears! You've done us proud.

(FX: DENISE EMERGES FROM THE HENHOUSE)

(FX: A FLUTTERING SOUND, LIKE A TINY SET OF WINGS)

DENISE

(AS IF TALKING TO A CHILD) Hello. You're not a chicken. You look like you might be a hummingbird, but I've never seen a hummingbird in Kenya before.

(FX: MORE WINGS)

DENISE

And you have friends! How wonderful!

(FX: THE FLUTTERING BECOMES LOUDER AND LOUDER AS MORE BIRDS JOIN THE FLOCK)

DENISE

(SLIGHTLY WORRIED NOW) Now look, my pretties, I'd love to stay and play, but I have to get back.

(FX: THE FLUTTERING INCREASES TO A FRIGHTENING LEVEL)

No, stop! Please, stop! Elizabeth, Doctor, help! Get them off of me!

(FX: THE ROAR OF WINGS OBSCURES DENISES'S FINAL SCREAM)

DENISE

Pleeeeeaaaaaase nooooooo!

(FX: THEME MUSIC)

EPISODE THREE

(REPRISE FROM EPISODE TWO)

DENISE

(AS IF TALKING TO A CHILD) Hello. You're not a chicken. You look like you might be a hummingbird, but I've never seen a hummingbird in Kenya before.

(FX: MORE WINGS)

DENISE

And you have friends! How wonderful!

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(FX: THE ROAR OF WINGS OBSCURES DENISES'S FINAL SCREAM)

DENISE

Pleeeeeaaaaaase nooooooo!

SCENE 20: DINING ROOM

SYLVIA

(MURMURS) I don't like it.

THE DOCTOR

He seems harmless enough.

SYLVIA

He could be a Mau Mau infiltrator.

THE DOCTOR

He could. Or he could be exactly what he says.

SYLVIA

We should lock him up.

THE DOCTOR

We should talk to him. Establish the truth.

SYLVIA

(TO JOSHUA, IMPERIOUSLY, LIKE A MASTER TO A SERVANT) You there! Boy! How far away are the Mau Mau?

JOSHUA

They're still in Nairobi. There are a lot of houses to search and to take over before they come out here.

SYLVIA

But they will, won't they? Eventually?

JOSHUA

Eventually they will be everywhere. They want to take Kenya back for the tribes. For the Kikuyu, the Embu and the Maru. They say it is their land, promised to them by the god Ngai, who lives at the top of the mountain Kirinyaga.

(FX: THE FRONT DOOR SLAMS)

(FX: KLEIN RUSHES INTO THE DINING ROOM)

SYLVIA

Where's Denise?

KLEIN

She's dead.

(FX: THE SOUND OF A RIFLE BOLT BEING JACKED)

SYLVIA

(OVER FX. FURIOUS) You murderous savage!

THE DOCTOR

Mrs O'Donnell, stop! Joshua had nothing to do with it!

KLEIN

It's true. We were between him and where I found Denise's body. He couldn't have diverted around us without us seeing him.

SYLVIA

(FURIOUS) Then it was his friends.

KLEIN

We didn't see any friends.

SYLVIA

(SUDDENLY REALISING WHAT HAS HAPPENED) Oh Denise! Poor Denise. (BEAT) How did she... How did it happen?

KLEIN

Just like Christine.

SYLVIA

Did you bring her back?

KLEIN

I couldn't... carry the body. Not in the state it was in.

SYLVIA

We can't just leave her out there.

THE DOCTOR

I'll go.

JOSHUA

I can help. Please.

THE DOCTOR

We'll both go.

KLEIN

Where's Lucy?

SYLVIA

Oh, I almost forgot. I found her collapsed on the landing upstairs. She was burning up. I got her into bed and I was just about to come looking for you when the Doctor returned with this... this native.

KLEIN

I'll take a look at her.

(FX: FADE TO...)

SCENE 21: LUCY'S BEDROOM

(FX: A SOFT KNOCKING ON THE DOOR)

KLEIN
Lucy?

(FX: THE DOOR OPENS)

LUCY
(MOANS) Elizabeth?

KLEIN
How are you feeling?

LUCY
Woozy. Like I've had too much champagne. And my ears are all stuffed up. You sound like you're a million miles away.

KLEIN
I'm right here.

LUCY
I think I must be hallucinating. I thought I heard a man's voice. Not the Doctor, but a native.

KLEIN
You weren't hallucinating. We found a man outside. He claims to be a farm worker on the run from the Mau Mau.

LUCY
What's his name?

KLEIN
He calls himself Joseph Sembeke. The jury is still out on whether he's telling the truth or not. (BEAT) Here, let me feel your forehead. (BEAT) You've still got a temperature.

(FX: SOUND OF BEDSPREAD BEING PULLED AWAY)

KLEIN
And that rash is more pronounced than it was before. Do you need some aspirin?

LUCY

No - my head doesn't hurt.

KLEIN

What about some tranquillizers to help you sleep?

LUCY

The problem isn't sleeping - it's staying awake.

KLEIN

Well try dozing for a while. Let your body fight against whatever this infection is. I'll come back later and take some blood for testing, if that's alright.

LUCY

(SLEEPY) Whatever you think best. I trust you.

KLEIN

(TO HERSELF) I'm glad someone does.

(FADE TO...)

SCENE 22: THE KITCHEN

SYLVIA

(BABBLING SLIGHTLY) It's getting dark. I suppose I ought to be cooking dinner, but I'm not sure where to start. Denise and Lucy usually managed that sort of thing. Does one break eggs to make an omelette? I seem to remember there's a saying about not being able to make an omelette without breaking eggs, but that's really not much to go on when you're looking for a recipe.

THE DOCTOR

Ah, the English upper classes. Unable to do anything without help, but still convinced they're superior to everyone else.

SYLVIA

You can criticize, Doctor, but just look at what we've achieved. We're a small island with a small population, and yet we've made our mark around the world. We didn't do it by force, by and large. We did it by civilizing, and educating, and showing small tribes whose vision went just as far as the horizon that by working together they could form a nation that could stretch from coast to coast.

THE DOCTOR

Which you would rule.

SYLVIA

If not us, then who? Joshua over there? If we leave the natives to run their own affairs then they will fail. They don't have the skills or the background. Perhaps in three or four generations they will be ready, but not now.

THE DOCTOR

Yes, my people had a similar philosophy, for a while. Until it all went wrong.

SYLVIA

(SNIDE) Your people? Yes, I thought there was something... foreign about you.

THE DOCTOR

"Foreign", or "non-Aryan"? You need to be careful, Mrs O'Donnell. Your roots are showing.

JOSHUA

I can see something!

THE DOCTOR

What is it?

JOSHUA

Through the gaps in this shutter. I think I can see a fire.

SYLVIA

Let me see. It's probably just the sunset.

(SHE PUSHES PAST)

SYLVIA

He's right. There's something on fire, just over the horizon. I can see the glow against the clouds.

THE DOCTOR

I think it might be the farm next door.

SYLVIA

I think you're right. (BEAT) Denise would know. Poor Denise.

JOSHUA

The Mau Mau are coming. This place will be next.

SYLVIA

(ANGRY) I thought you said they were still in Nairobi!

JOSHUA

I was wrong.

SYLVIA

We need to get out. Damn. Damn. I was hoping we'd be safe here until this tawdry little business was over, but we need to move on.

THE DOCTOR

DO you have transport?

SYLVIA

There's a Land Rover in the garage. It's still working - Elizabeth checked. And there's the Mercedes that we arrived in, but the journey was rough and I'm not sure about the suspension.

THE DOCTOR

I'll go and tell Doctor Klein.

(FADE TO...)

SCENE 23: A BEDROOM

(FX: SOUND OF GLASSWARE - A LIQUID BEING STIRRED BY A GLASS STIRRER)

(FX: DOOR OPENS)

ABRAHAM
(INARTICULATE MOANING, AS BEFORE)

THE DOCTOR
I see the patient is awake.

KLEIN
One of them. Lucy is still dozing. I'm just testing her blood now.

THE DOCTOR
Anything?

KLEIN
Nothing that's within my abilities. (BITTERLY) I came here with a full medical laboratory, ready to test any disease and synthesize a vaccine, but I had to leave it all in Nairobi when this Mau Mau thing started. It's probably all smashed and burned by now.

THE DOCTOR
Is that... Denise Waterford's body over there, under that sheet?

KLEIN
It is. Thank you for bringing it back.

THE DOCTOR
Don't thank me. Joshua did most of the work.

KLEIN
I've been performing a rough autopsy. A thorough examination of her injuries. I'm not convinced that the scratches killed her.

THE DOCTOR
Not deep enough.

KLEIN
You came to the same conclusion?

THE DOCTOR

Via a less analytical route, perhaps, but yes. Could the shock of the attack have stopped her heart?

KLEIN

Shock is overrated when it comes to cause of death, and besides, Denise was in good, robust health. No, I'm tending towards a toxin.

THE DOCTOR

(SURPRISED) Poison?

KLEIN

Take a look at this.

(FX: SHEET BEING PULLED BACK)

KLEIN

Look at that scratch. Just there.

THE DOCTOR

The edges are inflamed.

KLEIN

And they're raised, as if there's been some kind of allergic reaction. The same is true of most of the wounds.

THE DOCTOR

Why didn't we spot this with the previous body?

KLEIN

Christine had lain in her room for several hours before Denise discovered her. The early stages of decomposition had begun. Any signs of inflammation or histamine reaction had faded.

THE DOCTOR

And what about Abraham over there? How is it that he has escaped death?

KLEIN

That is the sixty five million Deutschmark question, isn't it? I did examine his wounds, and there's no trace of any biological reaction.

THE DOCTOR

So either he was scratched but not poisoned...

KLEIN

Or he has immunity to the poison.

THE DOCTOR

Either way, we have a mystery.

KLEIN

(DRYLY) I thought mysteries were what made life fun.

THE DOCTOR

Not when your life may depend upon them.

KLEIN

And did you come up here just to be cryptic, or was there something else?

THE DOCTOR

Joshua saw a conflagration on the horizon. Sylvia suspects it's the farm next door, set ablaze. She thinks we should get out of this place.

KLEIN

With one invalid human, one suspected invalid alien and a possible Mau Mau collaborator?

THE DOCTOR

Yes, I do see the problems, but consider the alternative. Do we really want to be here when the Mau Mau arrive?

(FADE TO...)

SCENE 24: LUCY'S BEDROOM

(FX: LUCY BEATHING HEAVILY AND MURMURING WHILE ASLEEP)

(FX: THE DOOR OPENS SOFTLY)

(FX: FOOTSTEPS APPROACH THE BED - SLOW, ATTEMPTING NOT TO BE HEARD. A BOARD CREAKS)

LUCY

(GROGGY) Wha..? Elizabeth? (MUFFLED SHRIEK)

JOSHUA

Do not be afraid.

LUCY

Who are you?

JOSHUA

My name is Joshua Sembeke. I am of the Kamba tribe. I was a worker on a farm nearby, until the Mau Mau came. Now I am hiding from them, as you are.

LUCY

So what are you doing in my bedroom?

JOSHUA

I heard a noise.

LUCY

In my bedroom?

JOSHUA

Upstairs.

LUCY

This is upstairs. Oh, you mean in the attic. What kind of noise?

JOSHUA

Like nothing I have heard before.

LUCY

Well let's go and take a look.

(FX: LUCY THROWS OFF HER BEDSHEET AND GETS OUT OF BED. SHE AND JOSHUA MOVE OVER TOWARDS THE DOOR AND INTO THE HALL)

JOSHUA

Stop.

(BEAT)

LUCY

I can't hear anything.

JOSHUA

Let your mind and your heart become still. Listen without moving.

(BEAT)

LUCY

I still can't hear anything.

JOSHUA.

Perhaps further down.

(FX: THEY MOVE DOWN THE HALL)

JOSHUA

Stop here.

(SILENCE FOR A MOMENT, THEN A FAINT FLUTTERING, LIKE A THOUSAND TINY WINGS, AS IF A FLOCK OF SPARROWS WAS CIRCLING AROUND THE ATTIC)

LUCY

There! Something's trapped in the attic!

JOSHUA

Is it trapped, or are we?

(FADE TO...)

SCENE 25: A BEDROOM

(FX: ABRAHAM MURMURING INCOHERENTLY)

THE DOCTOR

I'm not sure he has the energy to walk more than a few steps.

KLEIN

(PRACTICAL) Then we should leave him behind. He's a liability.

THE DOCTOR

If you were wounded should we leave you behind?

KLEIN

Of course. The needs of the individual are nothing compared to the needs of the group.

THE DOCTOR

(EXASPERATED) What is a group if it's not made up of individuals? Everyone matters, Klein. Nobody is unimportant.

KLEIN

You are risking all of our lives, Doctor, for a meaninglessly sentimental gesture. (BEAT) We should wrap him in a blanket. It would make him easier to carry.

THE DOCTOR

He's amazingly thin. Almost malnourished.

KLEIN

The blood loss hasn't helped. I don't even know whether putting him on a saline drip would be helpful or fatal.

THE DOCTOR

Test the PH of his blood. That might give us some idea of his basic biochemistry.

(FX: KNOCKING ON THE DOOR. THE DOOR OPENS)

LUCY

Elizabeth?

KLEIN

Lucy! I thought you were asleep!

LUCY

I was woken up. Doctor, there's something in the attic.

THE DOCTOR

What kind of something?

LUCY

Like Denise heard before, in Christine's room. A kind of fluttering, like a trapped bird.

KLEIN

A bird? Is that where that feather came from? Some kind of bird?

THE DOCTOR

(MUSES) Intelligent avian species are remarkably rare in the cosmos. Something to do with their inability to manipulate tools effectively with their wings, I think.

KLEIN

How do you know it's intelligent?

THE DOCTOR

Because it's here, on Earth.

LUCY

But what do we do about it?

THE DOCTOR

Under other circumstances I'd like to attempt to communicate with it, but I think the general consensus of opinion is that we ought to evacuate the house.

LUCY

Evacuate? To where?

KLEIN

To anywhere that the Mau Mau aren't.

THE DOCTOR

We need to get Abraham here downstairs to the garage. Sylvia's getting the car started. I need you and Joshua to pack as much food as you can to take with us.

LUCY
All right.

KLEIN
But before you do that I want to give you some vitamins and
some antibiotics. I'm still worried about that rash.

(FADE TO...)

SCENE 26: THE GARAGE

(FX: A LAND ROVER ENGINE TURNING OVER ONCE, TWICE, AND THEN SPLUTTERING TO A HALT)

SYLVIA
(CLOSE) Damn!

(FX: AGAIN, THE ENGINE TURNS OVER, SPLUTTERS, DIES)

(FX: AGAIN, SHE TURNS THE KEY AND THE ENGINE FAILS TO CATCH)

(FX: DOOR OPENS)

KLEIN
The Doctor said you wanted to evacuate the house.

SYLVIA
I think it's our only option, but I can't get the engine started.

KLEIN
I've got Lucy down, and the Doctor is bringing Abraham and Joshua.

SYLVIA
Why on Earth are we taking them?

KLEIN
The Doctor was very insistent.

SYLVIA
Yes, he does have that tendency, doesn't he? Still, I suppose if he's with the Foreign Office then he must know best.

(FX: SOUND OF PEOPLE ARRIVING)

LUCY
Excuse me! Coming through!

SYLVIA
Lucy, my dear, how are you feeling?

LUCY

Much better now that I've had a nap, thank you. I've packed a picnic basket with as much food as I could manage.

SYLVIA

Shove it in the back, and climb in behind me. (BEAT)
Elizabeth, get the creature and the native boy in the back, but make sure they can't reach the guns.

KLEIN

Understood. Do you want me to drive?

SYLVIA

I was rather expecting the Doctor to drive, as he's the closest thing we have to a man of the house.

THE DOCTOR

I'd be more than happy. I have happy memories of big green Land Rovers.

(FX: SOUND OF DOORS AND TAILGATES BEING SHUT)

(FX: THE KEY TURNS AGAIN AND THE ENGINE ROARS TRIUMPHANTLY INTO LIFE)

SYLVIA

How did you do that?

THE DOCTOR

As with dogs, the trick is not making the engine think you're afraid of it. (CALLS CHEERILY) All aboard who's coming aboard!

(FX: GEARS CLASH AND THE ENGINE ROARS AS THE DOCTOR SORTS HIMSELF OUT)

THE DOCTOR

(TO HIMSELF) Ah, yes, no temporal synchromesh. Must remember.

(FX: AND THEY'RE OFF! ENGINE NOISE AND TYRE SQUEAL AS THEY DRIVE)

LUCY

Oh... Not so fast!

(FX: CHANGE IN SOUND OF DRIVING AS THE LANDROVER GETS ONTO THE GRAVEL ROAD)

(FX: SOUND OF LEAVES AND TWIGS SLAPPING AGAINST THE BUMPER AND THE SIDES OF THE WINDOWS)

KLEIN

When was this road last cleared, for heaven's sake?

SYLVIA

The trouble is that the jungle grows so fast that you've no sooner finished cutting than you have to start again.

THE DOCTOR

Oh - you cut it yourself, Mrs O'Donnell?

SYLVIA

Of course not. We have natives to do it for us.

THE DOCTOR

How exhausting for you.

SYLVIA

I must say that I admire a man who insists on driving on the left, even under these circumstances.

THE DOCTOR

Did you know that eighty six per cent of all species drive on the left, and nobody knows why.

LUCY

Did he say 'species'?

KLEIN

He meant 'nationalities'.

SYLVIA

Well in that case they drive on the left because we do.

KLEIN

We're coming up on a bend. The gate should be straight ahead once we get round it.

(FX: THE DOCTOR CHANGES GEAR AND SLOWS DOWN TO NEGOTIATE THE BEND, THEN SPEEDS UP)

SYLVIA

Damn it! Did we leave the gate closed when we came through?

KLEIN

It doesn't matter. Stop and let me out.

(FX: THE CAR SLOWS DOWN. STOPS. THE ENGINE IDLES)

THE DOCTOR

It appears we have been anticipated.

LUCY

What is it?

SYLVIA

There's something in front of the gates.

KLEIN

Two burned out cars and a tree trunk, blocking the way.

THE DOCTOR

Too heavy to shift.

JOSHUA

The Mau Mau do not want you to leave.

THE DOCTOR

Apparently so.

SYLVIA

I can't see any natives.

KLEIN

(GRIM) They've probably dumped the stuff there to pin us down and then gone back to whatever pillaging they were doing down the road. They'll come for us when they are ready.

LUCY

Can't we just drive along the boundary fence until we find somewhere that we can cut through?

SYLVIA

The fence is chain link, and the trees and bushes go right up to it. We'd get five yards into the jungle and get stuck.

THE DOCTOR

(SOFTLY) We'll have to go back to the house. Fortify it. Barricade ourselves in. But first... (LOUDER) Doctor Klein, please pass me one of those shotguns. I think I've got some twine in my pocket. I'd be surprised if I don't, considering what else is in there.

KLEIN

I got the impression last time we met that you didn't like guns.

THE DOCTOR

I don't like weapons. People can use almost anything as a weapon - a car battery, a fountain pen, an umbrella. Fortunately it's sometimes possible to use a weapon as something entirely different.

(FADE TO...)

(FX: TIME PASSES)

SCENE 27: THE SITTING ROOM

(FX: THE RADIO IS ON, QUETLY, PLAYING SOME INNOCUOUS DANCE MUSIC - PERHAPS A STRAUSS WALTZ, IF THE BUDGET CAN STRETCH TO IT)

(FX: THE SOUND OF NAILS BEING BANGED INTO WOOD)

SYLVIA

There, that's nearly done it. Nothing's getting in through this window now. (BEAT) I never realized before how exhilarating hard work can be.

KLEIN

(INTENSELY) I think I hate the BBC World Service. I swear that if the world is ever incinerated in a superpower nuclear conflagration, they'll still be transmitting a programme of light classics and recipes to an audience consisting entirely of mutated cockroaches.

(FX: MORE BANGING OF NAILS)

SYLVIA

And they never play Wagner. Have you noticed that?

KLEIN

Oh, I've noticed. Imperialism by stealth, that's what it is. Light classics are the opium of the masses.

SYLVIA

(CAREFULLY) I sometimes wonder if something ought to be done about it.

KLEIN

Such as?

SYLVIA

The right people, taking the right jobs. Politicians, broadcasters, industrialists. All with the same... core set of beliefs that there are better forms of government than the so-called democracy we have, which is pretty much a choice between a handful of parties none of which you would trust to run the country.

KLEIN

(QUIETLY) The tragedy of National Socialism is that the concept of a benevolent dictator has lost all credibility.

SYLVIA

(EQUALLY QUIETLY) Whereas it's palpably the best form of government.

KLEIN

If you choose the right dictator.

SYLVIA

That's the trick, isn't it? (BEAT) I do still have a number of friends in the higher echelons of British society. We keep in touch.

KLEIN

And I have some friends in South America who would like to meet them.

SYLVIA

(SUDDENLY BACK TO REALITY) If we ever get out of here alive.

(FX: A DISTANT SHOTGUN BLAST)

(NOTE: INCREASE THE URGENCY OF THE DIALOGUE AT THIS POINT)

KLEIN

What the hell was that?

SYLVIA

Shotgun.

(FX: THE DOCTOR ENTERS)

THE DOCTOR

Warning signal. I left the shotgun tied to a tree by the gate, with the trigger attached to a piece of twine stretched across the road.

KLEIN

I hope you had the shotgun pointing across the road as well.

THE DOCTOR

Of course not. I left it pointed upwards. I wanted warning, not bloodshed.

KLEIN

How very humanitarian.

(FX: A RIFLE SHOT, IN THE DISTANCE. A SECOND LATER, WE HEAR THE BULLET HIT THE STONEMWORK OF THE HOUSE)

KLEIN

They've lost the element of surprise.

THE DOCTOR

Fired from about half a mile away, judging by the lag between the shot and the bullet hitting.

(FX: ANOTHER SHOT, ANOTHER BULLET STRIKES THE HOUSE)

SYLVIA

(URGENTLY) What do we do?

KLEIN

We fire back of course. Defend ourselves.

THE DOCTOR

I abhor violence.

KLEIN

Violence doesn't care about your opinions, Doctor - it just is.

THE DOCTOR

Violence begets violence.

SYLVIA

A damn Conscientious Objector. I should have know.

(FX: A THIRD SHOT, FOLLOWED BY BREAKING GLASS SOMEWHERE IN THE HOUSE)

SYLVIA

We'll go up to my bedroom. It overlooks the drive.

KLEIN

What about the back of the house? They might sneak around.

SYLVIA

Doctor, would it injure your precious principles to keep lookout from Lucy's bedroom at the back, and call us if you see anything?

THE DOCTOR

I'll take Lucy and Joshua with me.

(FX: SOUNDS OF PEOPLE QUITTING THE DINING ROOM IN A RUSH)

SCENE 28: SYLVIA'S BEDROOM

(FX: SYLVIA AND KEIN ENTER)

KLEIN

You take the right hand window; I'll take the left.

SYLVIA

We'll have to push the shutters open. That'll be noticed.

KLEIN

Well, you can't make an omelette without breaking eggs.

SYLVIA

That's the second time today I've been reminded of that.

(FX: SOUND OF TWO SETS OF STORM SHUTTERS BEING PUSHED OPEN.
PERHAPS FAINT JUNGLE NOISES IN THE DISTANCE)

(FX: A SHOT, LOUDER NOW THE WINDOWS ARE OPEN. A BULLET
SMACKS INTO THE WALL OUTSIDE)

(FX: KLEIN RETURNS FIRE)

SYLVIA

Can you see them?

KLEIN

I thought I saw something move in the treeline. (BEAT)
There!

(FX: SHE FIRES AGAIN)

SYLVIA

You got him!

KLEIN

(GRIM) I got something.

(FX: ANOTHER SHOT FROM THE TREES. BREAKING GLASS INSIDE
THE ROOM: A MIRROR OR FRAMED PICTURE)

SYLVIA

They're getting better.

KLEIN

Just as long as we stay better than them. (BEAT) Over by the hen house!

SYLVIA

I see him.

(FX: SYLVIA FIRES)

KLEIN

Oh, good shot!

SYLVIA

Thank you. I used to be rather good on the moors in grouse season.

KLEIN

I'll bet you were.

(FX: A PISTOL BEING FIRED OUTSIDE. NO BULLET IMPACT)

SYLVIA

We didn't get all of them.

KLEIN

That was a handgun. They might be out of rifles. Or riflemen.

(SILENCE)

SYLVIA

What's that, over by the baobab tree?

KLEIN

I don't... Oh yes. Just to the left. Yes, and he's got a pistol as well. (BEAT) (MURMURS) Come on, just forward a little, just so I can make out your face.

(FX: KLEIN SHOOTS)

KLEIN

And that's the third.

SYLVIA

Is that it?

KLEIN

Maybe. Maybe it's not a full Mau Mau attack. Maybe it's just a small band of looters taking advantage of the confusion.

SYLVIA

The Mau Mau are just a band of looters. Don't dignify them by making them out to be anything else. (BEAT) We should wait for a while, just to be sure.

KLEIN

I'll watch everything to the left of the road; you watch to the right. We'll give it ten minutes.

(FADE TO...)

(FX: TIME PASSES)

SCENE 29: DINING ROOM

(FX: THE SOUND OF SOMEONE TRYING TO TUNE IN A RADIO. THERE IS ONLY STATIC, AND THE OCCASIONAL SOUND OF A GHOSTLY MORSE SIGNAL DRIFTING ACROSS THE AIRWAVES LIKE THE CRY OF A SEAGULL)

LUCY

It's no use. I can't find the BBC World Service.

SYLVIA

Wherever the transmitters are, they've probably been smashed.

LUCY

(PLAINTIVE)

But where are we going to get the news from now?

SYLVIA

(GRIM) If the BBC's transmitters have been smashed then that's all the news we need. We're on our own.

THE DOCTOR

(MUSING) We always are, in the end.

SYLVIA

Let's take stock of our situation.

THE DOCTOR

It's been quiet for the past hour or so. Doctor Klein is upstairs with Abraham.

SYLVIA

Tsh! I do wish people wouldn't personalize that creature so.

THE DOCTOR

Lack of personalization is probably one of the reasons the Mau Mau rebelled in the first place.

SYLVIA

What about the native boy. Where is he?

THE DOCTOR

You mean Joshua? I asked him to check the shutters in every room.

SYLVIA

And you trust him to do that?

THE DOCTOR

I'll check them myself after he comes back. If they're all still intact, we know we can trust him.

SYLVIA

If they're damaged or open, we know we can't trust him. If they're undamaged, the jury is still out.

THE DOCTOR

You can prove a positive, but you can never prove a negative. How surprisingly philosophical.

SYLVIA

I went to Oxford, Doctor. I'm not stupid.

THE DOCTOR

You are many things, Mrs O'Donnell, but I don't believe that stupid is one of them.

LUCY

(SUDDENLY) Please, don't bicker! I can't stand it!

SYLVIA

I'm sorry, my dear. (BEAT) You're right - we need to work together if we are going to survive this.

(FADE TO...)

SCENE 30: A BEDROOM

(FX: SOUND OF LIQUID SWISHING IN A BOTTLE)

ABRAHAM

(INARTICULATE SOUNDS, BUT RECOGNISABLY A SENTENCE)

KLEIN

If you're asking what I'm doing, I'm testing your blood.

ABRAHAM

(MORE INARTICULATE SOUNDS. SHORTER)

KLEIN

Because the Doctor has an over-ridingly altruistic desire to help you.

ABRAHAM

(AS BEFORE)

KLEIN

(TALKING WHILE SHE'S WORKING) I'm trying to find out if your blood is anything at all like ours. It's the same colour, and the clotting factor looks to be similar. I wouldn't go so far as to say it's haemoglobin-based yet, but it's certainly got the same PH as human blood, which raises some interesting questions about convergent evolution that I'll have to take up with the Doctor. I might be able to risk putting you on a saline drip to try and get some fluids into you, although I'd be nervous about the effects of a transfusion.

(FX: SOUND OF KLEIN MOVING ACROSS THE ROOM. A SHEET IS PULLED OFF AN OBJECT)

ABRAHAM

(AS BEFORE)

KLEIN

Yes, this is Christine O'Donnell. Or it was. And I suspect you know what killed her, although you can't tell us, even if you wanted to. But I intend finding out.

ABRAHAM

(AS BEFORE)

KLEIN

By trying to purify whatever toxin killed her. If I'm going to be able to identify it, I need to collect a large enough sample before it degrades. (SHE'S THINKING HER WAY THROUGH THE PROCESS AS SHE TALKS) There's a small amount of toxin in the blisters around each wound, but there are a lot of wounds, so I should be able to build up a good few millilitres if I can find a needle thin enough, and if my hand is steady enough.

ABRAHAM

(AS BEFORE)

KLEIN

(SARCASTIC) No, that's all right. You just stay where you are. I can manage.

(FADE TO...)

SCENE 31: DINING ROOM

LUCY

We can't leave the house, we don't know if the British Army will ever come and rescue us, and if the Mau Mau don't kill us all then this creature that slaughtered Denise and Christine will do it.

SYLVIA

Yes, Doctor, what are we doing about keeping watch for the Mau Mau?

THE DOCTOR

I went out earlier and set up a series of trip wires.

SYLVIA

Not linked to shotguns I hope. We may need all the ones we have.

THE DOCTOR

To cow bells. We'll hear if anyone approaches along any of the paths through the jungle.

SYLVIA

Very enterprising. And very brave. Thank you.

THE DOCTOR

Oh, I can move like a cat if the mood takes me.

(FX: SUDDEN INARTICULATE YELL FROM UPSTAIRS. IT'S ABRAHAM. GLASS SHATTERS UPSTAIRS AND A BODY HITS THE FLOOR)

SYLVIA

What in Heaven's name..?

THE DOCTOR

It's Klein!

(CUT TO...)

SCENE 32: A BEDROOM

(FX: THE DOOR BURSTS OPEN)

DOCTOR
(SHOUTS) Klein!

LUCY
What's the matter?

THE DOCTOR
I don't know. She's collapsed.

SYLVIA
And that damned creature has gone.

(FX: THE WINDOW SHUTTED BANGS IN THE BREEZE)

LUCY
The window's open! It got out that way!

SYLVIA
I knew it!

(FX: A SCUFFLE IN THE DOORWAY AS JOSHUA ARRIVES)

JOSHUA
What has happened?

LUCY
It's Doctor Klein. She's dead!

THE DOCTOR
No, she's still alive! Look, there's no blood, no scratches.

SYLVIA
Except for that gash on her hand.

LUCY
Elizabeth - what happened?

KLEIN
(WEAKLY) I was... trying to collect a sample of toxin from Denise's body. I'd got a syringe full, but Abraham attacked me from behind.

THE DOCTOR

What happened to the syringe, Klein?

KLEIN

(WEAKLY) Broken. Scratched my hand.

THE DOCTOR

(GRIMLY) And it looks as if the toxin splashed across the scratch. Whatever killed Mrs McCormack is now in your bloodstream!

(FX: THEME MUSIC)

EPISODE FOUR

(REPRISE FROM EPISODE THREE)

LUCY

Elizabeth - what happened?

KLEIN

(WEAKLY) I was... trying to collect a sample of toxin from Denise's body. I'd got a syringe full, but Abraham attacked me from behind.

THE DOCTOR

What happened to the syringe, Klein?

KLEIN

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THE DOCTOR

(GRIMLY) And it looks as if the toxin splashed across the scratch. Whatever killed Mrs McCormack is now in your bloodstream!

SCENE 33: A BEDROOM

SYLVIA

(URGENTLY) Well don't just stand there like a cauliflower, man - help her!

THE DOCTOR

Joshua - check the windows in the other bedrooms. The last thing we need is the Mau Mau attacking now. Lucy, I'll need hot water in a bowl

JOSHUA

I will shout if I see anything.

(FX: LUCY AND JOSHUA LEAVE)

THE DOCTOR

Mrs O'Donnell, help me get Doctor Klein onto the bed.

(FX: SOUNDS OF TWO PEOPLE LIFTING A THIRD PERSON ONTO A BED)

(FX: KLEIN GROANS)

THE DOCTOR

How are you feeling, Klein?

KLEIN

(WEAKLY) Hot. Nauseous. And my hand feels as if it's swelling up like a balloon.

THE DOCTOR

We need to stop the poison getting any further into your body. Mrs O'Donnell, hand me that sheet.

(BEAT)

(FX: SOUND OF A SHEET BEING RIPPED UP)

SYLVIA

What are you doing?

KLEIN

He's making a tourniquet.

THE DOCTOR

If I cut off the blood supply just below the elbow it'll stop the toxin from circulating.

KLEIN

What if it's already got into my system?

THE DOCTOR

One thing at a time.

(FX: LUCY ARRIVES BACK)

LUCY

I've got the water.

THE DOCTOR

Well done. Now go and help Joshua check the windows for signs of activity outside.

SYLVIA

And take this gun.

LUCY

In case the Mau Mau attack?

SYLVIA

In case Joshua isn't what he says he is.

(FX: LUCY LEAVES)

THE DOCTOR

(DISTRACTED) Mrs O'Donnell - you wash the scratch thoroughly with the remains of that sheet. Keep changing the material - we don't want to keep reintroducing the poison back into the wound.

SYLVIA

And what about you?

THE DOCTOR

I'm going to see what's in Doctor Klein's medical bag.

(FADE TO...)

SCENE 34: THE RAINFOREST

(FX: SOMEONE PUSHING THEIR WAY THROUGH VINES, LEAVES,
BRANCHES)

(FX: HEAVY BREATHING AND GUTTERAL NOISES. ABRAHAM IS ON
THE RUN)

(FADE TO...)

SCENE 35: A BEDROOM

(FX: SOUND OF MATERIAL BEING DIPPED INTO WATER AND WRUNG OUT)

KLEIN

(WEAKLY) I'm surprised to find you so concerned, Doctor. Wouldn't it make life easier for you if I were absent from your universe?

THE DOCTOR

Not like this.

SYLVIA

What are you two on about?

KLEIN

The Doctor and I have what you might call a conflict of ideologies.

THE DOCTOR

Doctor Klein's ideology is that you have to break something down to rubble before you can build it up again the way you want. I'm much more of the opinion that you can build in whatever direction you want using wherever you are as your foundation.

SYLVIA

(DISMISSIVE) Yes, that's why London is a rabbit-warren of winding streets and alleys in all conceivable historical styles whereas Berlin had the most magnificently balanced architecture set in wide open public spaces, all designed in the same manner by Albert Speer.

(FX: RUMMAGING. GLASS JARS BEING CLINKED TOGETHER)

THE DOCTOR

Ah, yes. This should slow your metabolism down a tad. Intravenous, I think. (BEAT) So if our positions were reversed, Klein - if I were dying, and you knew I would try to change your world if I survived - would you help me?

KLEIN

(WEAKLY) If I thought you might succeed, then no. The world would be better off with you dead.

THE DOCTOR

And how would that be any different from just putting a pillow over my face and suffocating me, or injecting me with insulin and watching me die?

KLEIN

It wouldn't, of course.

SYLVIA

Oh for heaven's sake, you two. This is academic. We're all civilized people. We help one another despite the fact that our beliefs might be at odds.

THE DOCTOR

(TO KLEIN) Make a fist. That's right. Just a little scratch. (BEAT) (TO SYLVIA) There's hope for you yet, Mrs O'Donnell.

(BEAT)

KLEIN

You realize that you're just staving off the inevitable?

THE DOCTOR

By keeping you alive? I will never let you change history the way you want to.

KLEIN

I mean by using the tourniquet and the drugs. The toxin is still in my system.

THE DOCTOR

(GRIMLY) I know.

SYLVIA

So what are you going to do about it?

THE DOCTOR

The only thing I can. I'm going after Abraham. If there's an anti-toxin for this poison then he's the only hope we have of finding it. He's the key to this whole situation.

(FADE TO...)

SCENE 36: THE RAINFOREST

(FX: ABRAHAM PUSHING THROUGH THE UNDERGROWTH AND GRUNTING,
AS BEFORE)

(FX: SUDDENLY ABRAHAM FALLS TO THE SOFT GROUND, GRUNTING
HEAVILY AS HE HITS)

(FX: A COWBELL CLATTERS)

(FX: ABRAHAM CLIMBS BACK TO HIS FEET AND STARTS RUNNING
AGAIN)

(FADE TO...)

SCENE 37: A BEDROOM

SYLVIA

You're going out alone into a jungle filled with Mau Mau infiltrators and some kind of ferocious beast. And you're in search of a creature that's on the run who can't tell you what it is that you want to know anyway.

THE DOCTOR

(RELUCTANTLY) Yes...

SYLVIA

Then I'm coming with you.

THE DOCTOR

And leave two invalids guarding the house? I think not. I need you to stay here.

KLEIN

Then I need to come with you.

THE DOCTOR

You can hardly move.

KLEIN

If you succeed in finding an anti-toxin then you need to get it into me as fast as possible. By the time you get back to the house, I might be dead.

THE DOCTOR

(WITH BAD GRACE) Oh very well. Have it your own way. You usually do.

LUCY

(DISTANT) Doctor, I can hear a cowbell. I think the Mau Mau are coming!

THE DOCTOR

(CALLS) It's more likely to be Abraham running in the opposite direction. Where did the noise come from?

LUCY

(DISTANT) The far side of the house. Out past the hen houses.

THE DOCTOR

Which is more or less in the opposite direction from the gate. Well, at least that tells us what direction to head off in...

(FADE TO...)

SCENE 38: THE RAINFOREST

(FX: SOUNDS OF ANIMAL LIFE)

(FX: APPROACHING SOUNDS OF TWO PEOPLE CUTTING THEIR WAY THROUGH THE LEAVES AND BRANCHES. ONE IS USING A MACHETE, THE OTHER IS USING AN UMBRELLA)

KLEIN

(WEAKLY) Wouldn't you be better off using a machete?

THE DOCTOR

No, I'm fine with the umbrella, thank you. It's a multi-purpose instrument.

KLEIN

Are you sure he came this way?

THE DOCTOR

I'll have you know that I learned my tracking skills from the proud hunters of the Arapaho tribe.

KLEIN

Whose expertise lay in hunting buffalo across the American plains, I believe. I'm not reassured.

THE DOCTOR

(HUFFILY) The principles are the same.

KLEIN

If we end up finding a buffalo instead of that alien creature, I'll make you eat those words. (BEAT) If I last that long.

THE DOCTOR

How are you doing?

KLEIN

I can't walk in a straight line and I can't feel my left arm. But on the good side, I'm not feeling any more nauseous than I did back at the house. Whatever you did appears to have worked.

THE DOCTOR

Only a temporary solution, I'm afraid.

KLEIN

There's always... (RELUCTANTLY) amputation, I suppose.

THE DOCTOR

That's your answer to everything isn't it? Just destroy the source of the problem and move on. Carpet-bombing native tribes, cutting away poisoned flesh, deleting whole swathes of history... Don't you have any subtlety Klein?

KLEIN

Do what works: that's my motto. Morality is a luxury.

THE DOCTOR

There are many ways of getting to the same destination, and often the best one is not the most direct.

KLEIN

A bit like your tracking skills...

(FADE TO...)

SCENE 39: SYLVIA'S BEDROOM

SYLVIA

(CALLS) Lucy? Are you there?

LUCY

(DISTANT) Still here.

SYLVIA

(CALLS) Any signs of life?

LUCY

(DISTANT) Nothing on this side of the house.

SYLVIA

(CALLS) How are you holding up?

LUCY

(DISTANT) Actually, I'm not doing too well. My head feels kind-of swimmy.

SYLVIA

(CALLS) Keep your chin up, dear. The Doctor will be back soon. (BEAT) (CALLS) Boy? Where are you? (BEAT) Joshua? Can you hear me? (BEAT) Lucy, have you seen Joshua? Is he with you?

(FX: SOMETHING FALLS IN ANOTHER ROOM. IT MIGHT BE A BODY)

SYLVIA

Lucy? Is that you? (BEAT) (FRIGHTENED NOW) Anyone?

(FADE TO...)

SCENE 40: THE RAINFOREST

(FX: MACHETE AND UMBRELLA AGAIN. THEY STOP)

THE DOCTOR

Look - traces of blood on that tree trunk. Abraham's been this way.

KLEIN

(BREATHLESS) Which tree trunk? I can see two.

THE DOCTOR

The one I'm pointing to.

KLEIN

But I can see two of you.

THE DOCTOR

Is this your way of telling me that you're experiencing some visual disturbances?

KLEIN

I knew you'd get there in the end. (BEAT) You could just abandon me, you know. I'm sure your TARDIS isn't too far away. Just go. Leave me to my fate.

THE DOCTOR

And what about Sylvia and Lucy? Should I just abandon them as well?

KLEIN

Why not? Aren't they already a part of this history that you're trying so hard to protect? The Allies won the war, and a group of women were massacred in the Mau Mau rebellion. Why is it that you feel the need to preserve one and change the other?

THE DOCTOR

(SIGHS) Small stones and big rocks.

KLEIN

You've lost me.

THE DOCTOR

History is like a huge pile of stones and rocks. You can take the stones out from between the rocks and not disturb the pile, but start taking the rocks out half-way up and there's a landslide.

KLEIN

So the small, personal events are the stones and the big historical ones are the rocks.

THE DOCTOR

Something like that.

KLEIN

It sounds more like a children's game. You know, taking the wooden blocks out of a tower without it falling down.

THE DOCTOR

And there are some races in the universe who treat history just like that. As a game for their children to play.

(BEAT) Come on, let's keep going.

(FADE TO...)

SCENE 41: LUCY'S BEDROOM

(FX: DOOR OPENS)

SYLVIA

(URGENTLY) Lucy? Oh my dear! What happened?

LUCY

(INCOHERENTLY) Fell down. Feeling dizzy. Think I might be sick.

SYLVIA

Here, let's get you into bed. (BEAT) That rash is all over your face.

LUCY

Sorry Mrs O'Donnell. Should be on watch. Must...

SYLVIA

(FIRMLY) No. You stay where you are. I'll go and get the boy to help.

(FX: FOLLOW SYLVIA'S FOOTSTEPS AS SHE LEAVES THE ROOM)

(FX: CLOSING BEDROOM DOOR)

(FX: SYLVIA CROSSES THE HALL)

(FX: DOOR OPENS)

SYLVIA

Joshua? (BEAT) What are you doing?

JOSHUA

I am watching for the Mau Mau.

SYLVIA

What do you need that torch for?

JOSHUA

(HESITATES) It will be dark soon.

SYLVIA

But not yet, and you've got it switched on. (BEAT) You're signaling them, aren't you? You're signaling the Mau Mau!

JOSHUA

(MENACING NOW) And they will come, and they will kill you!

SYLVIA

(DESPAIRING) But why? What have we ever done to you?

JOSHUA

You took our lands and forced us to work for you for a pittance, and still you ask us that? How stupid are you?

SYLVIA

(SHOUTS) Doctor! Help!

JOSHUA

The funny little man cannot help you now.

SYLVIA

Stay away from me?

(FX: FUMBLING AT THE DOOR KNOB)

SYLVIA

Stay away!

(FX: SYLVIA'S FOOTSTEPS AS SHE RUNS. JOSHUA'S LUMBERING FOOTSTEPS AS HE CHASES)

SYLVIA

(GASPING) Oh, please, no, no!

(FX: SYLVIA TRIPS UP)

(FX: SYLVIA GASPING AS THE BREATH IS DRIVEN OUT OF HER BODY)

JOSHUA

And now you will pay for everything you have done.

(FADE TO...)

SCENE 42: THE RAINFOREST

(FX: MACHETE, UMBRELLA)

KLEIN
What's that?

(FX: MACHETES STOP)

THE DOCTOR
Where?

KLEIN
Through the trees.

THE DOCTOR
I can't see anything. You must be hallucinating.

KLEIN
No, over there.

THE DOCTOR
Ah. Yes, it's Abraham. He appears to have stopped running.

KLEIN
He looks like he's waiting for something. (BEAT) You know, I'm beginning to think that Denise was right about knitting him some clothes. There's something rather disconcerting about him standing there, naked.

THE DOCTOR
Let's approach cautiously. Softly softly catchee alien.

(FX: SOUND OF TWO PEOPLE EDGING THROUGH THE UNDERGROWTH)

KLEIN
Abraham? It's Doctor Klein and... (THINKS) and the Doctor. The Doctor. (BEAT) (WITH WONDER) What's that thing he's standing in front of?

THE DOCTOR
Some kind of prefabricated structure. A dome.

KLEIN
It's looks like plastic.

THE DOCTOR

Certainly artificial, and probably not from this planet.
Look at how the colours shift.

KLEIN

You could probably fit a couple of rooms in there.

THE DOCTOR

I suspect there is more, underground. I wonder, did
Abraham build it, or was it someone else.

(FX: FLUTTERING, LIKE A MILLION SCRAPS OF PAPER DROPE IN
FRONT OF A FAN, DISTANT AT FIRST BUT GETTING LOUDER. AND
LOUDER)

KLEIN

What the hell is that?

THE DOCTOR

It's the last pieces of the jigsaw puzzle, assembling
themselves into a picture.

(FX: THE NOISE IS DEAFENING)

KLEIN

It's birds! Hundreds of them! Thousands!

THE DOCTOR

(INTRIGUED) A flock, moving as one.

KLEIN

They're attacking Abraham!

THE DOCTOR

Quite the reverse. They're settling on him. Covering him.

(FX: THE FLUTTERING DIES AWAY. LET'S LEAVE IT WITH A
BACKGROUND RUSTLING, AS IF WINGS ARE SHIFTING AND SETTLING)

KLEIN

He's completely covered. It's as if he's clothed in
feathers from head to foot.

THE DOCTOR

Imagine all of those tiny claws, gripping his skin; all
those tiny beaks pressing against his flesh.

KLEIN

Those scratches all over his body!

THE DOCTOR

And on Denise's body. And Christine's.

KLEIN

They were caused by a flock of birds? This flock of birds?

THE DOCTOR

Birds with poisonous claws. Alien birds.

KLEIN

Then why doesn't their poison affect Abraham?

THE DOCTOR

Oh, if he's their mule then it wouldn't make evolutionary sense for him to die every time they land on him.

KLEIN

Their mule?

THE DOCTOR

How else would a flock of birds be able to manipulate tools and build spaceships except by using another creature? I imagine they use some form of short-range telepathy or thought-control. The birds are probably relatively mindless individually, but as a flock they have a group intelligence that can influence poor Abraham.

(BEAT)

THE DOCTOR

(TO THE BIRDS) I am the Doctor. Am I communicating with the bipedal mammal, or the avian flock?

THE CHAELIS

(MANY VOICES, WHISPERING) We are the Chaelis. We have been searching for the host. You had captured him. We sought to release him.

THE DOCTOR

Hardly 'captured'. He was found in the jungle, unconscious.

THE CHAELIS

(AFFRONTED, IF ALIEN BIRDS CAN SOUND AFFRONTED) We left him. When he returned, he was not there.

THE DOCTOR

And does he always stay where you leave him?

THE CHAELIS

Of course. What else would he do?

THE DOCTOR

Oh, I don't know. Why don't you ask him? He might want to do some sightseeing, or get an ice-cream. Or visit an art gallery.

THE CHAELIS

Your words make no sense. The host has no opinions, no thoughts of his own.

THE DOCTOR

You might be surprised.

THE CHAELIS

You are not of this world, Doctor. We sense depths, chasms, abysses within you that these others do not contain.

THE DOCTOR

Oh, I'm a traveler, just passing through. But what about you? What's your motive for being here?

THE CHAELIS

We conduct research.

THE DOCTOR

But why here? Why this planet?

THE CHAELIS

The atmosphere matches our atmosphere. The insects can be eaten by us. The vegetation can be eaten by the host. It is... convenient.

THE DOCTOR

You misunderstand me. Why go to another planet at all? Why not do your research on your own planet - assuming you still have one?

THE CHAELIS

Too dangerous!

THE DOCTOR

(CONTEMPTUOUS) So you move the risk to a different world? Brave of you to actually do it yourself.

THE CHAELIS

Your words make no sense. We do what works. Morality is a luxury.

THE DOCTOR

And what is the subject of this dangerous research that you are doing, hidden away here in the jungle? Nuclear fusion? Anti-matter? Distronic radiation? (DARKER) Or is it biological warfare?

KLEIN

Of course. Lucy's illness was caused by an accidental leak. Something got out.

THE CHAELIS

This is true. The leak was stopped, but some microbes escaped.

THE DOCTOR

(GETTING ANGRY) This is monstrous!

KLEIN

Actually, looked at dispassionately, this is entirely practical.

THE DOCTOR

(ANGRIER) But why use an occupied world? Why not base yourselves on a planet with vegetation and insects but no intelligent life?

THE CHAELIS

Of all the planets we surveyed, this one had the highest number of microbial organisms and the fastest rate of evolution. This planet is unique.

THE DOCTOR

(FURIOUS) It's also got a dominant life form - humanity!

THE CHAELIS

Another advantage - the humans will form perfect test subjects for our research, once we have progressed that far. The accident has already proven that humans can become infected by our artificial microbes.

KLEIN

But what's the point in using humans as test subjects? That won't tell you anything about the effects of disease on your own race.

THE DOCTOR

Oh, I think their plans go well beyond their own race. I think they are trying to develop diseases that attack many races at once. A universal plague.

KLEIN

How clever!

THE DOCTOR

How utterly appalling! And what are you going to do with these biological weapons, once you have them? Win wars? Take over solar systems? Become the biggest bully in the playground?

THE CHAELIS

Warfare is a foolish past-time, wasteful of energy and resources. We will sell our weapons. Other species who are engaged in warfare will pay highly for microbes that could infect their enemies. We will become the most powerful economic entity in the galaxy, and when other races have wiped each other out or bankrupted themselves then we will control the galaxy.

THE DOCTOR

And you will be immune to all these diseases, of course.

THE CHAELIS

(SMUGLY) We have developed a cure. Our microbes all contain a genetically engineered weakness, a biological trapdoor that can be exploited by a particular toxin.

THE DOCTOR

How perfect. How symmetrical. And how wholly, utterly wrong. You must be stopped. You will be stopped.

THE CHAELIS
Not by you.

(FX: WINGS START TO WHIRR)

KLEIN
Be careful. I think they're preparing to take off

THE CHAELIS
You are disruptive. You must be silenced.

THE DOCTOR
(HURRIEDLY) I'm talking now to Abraham. To the host, not the Chaelis. Abraham, you don't have to go along with this. You are a being in your own right. You have opinions, thoughts, beliefs and desires. (URGENTLY) You do not have to subjugate your will to that of the Chaelis.

KLEIN
The Doctor is right. I know you are intelligent. You tried to hold a conversation with me. You were aware of what I was saying. And when you escaped from the house you demonstrated that you could make your own choices. Make one now! Resist the Chaelis!

THE DOCTOR
No creature should ever live under the domination of another. Exert your free will! Say "no, today I will not do what you want, I will do what I want".

ABRAHAM
(INARTICULATE GRUNTING)

THE CHAELIS
(CONCERNED) Brothers, our control over the host is weakening. Concentrate!

(FX: THE WHIRRING, FLUTTERING SOUND DECREASES)

KLEIN
They're settling back on him!

THE DOCTOR
The shorter the range, the greater the control. (TO ABRAHAM) Stay strong! Focus on what you want, not what they want. (URGENTLY) You don't want to hurt us! You don't want to hurt anyone!

KLEIN

It's not working!

THE DOCTOR

They're re-establishing control.

ABRAHAM

(INARTICULATE GRUNTING, BUT MORE URGENT, MORE FRENZIED.
ALMOST FORMING WORDS)

KLEIN

What's he doing?

THE DOCTOR

I don't know.

THE CHAELIS

(FORCED, AGAINST THEIR WILL) "Just because something is...
different doesn't mean... that it is inferior."

THE DOCTOR

Those are my words!

THE CHAELIS

(FORCED) What is a group... if it's not made up of
individuals? Everyone matters... Nobody is...
unimportant.

KLEIN

He's remembering what we said in his presence.

THE CHAELIS

... The Doctor has an over-ridingly altruistic desire to
help people in distress.

THE DOCTOR

And forcing the Chaelis to repeat it. He's reversing the
telepathic link!

(FX: A SLAPPING SOUND, LIKE SOMEONE POUNDING ON A FEATHER
PILLOW, AS ABRAHAM STARTS HITTING AT THE BIRDS WHICH COVER
HIM)

KLEIN

He's hurting himself!

THE DOCTOR

No, he's hitting out at the birds that cover him.

KLEIN

He's crushing them!

(FX: A SOUND LIKE TOMATOES BEING THROWN AT A WALL)

(FX: ABRAHAM GRUNTING IN TRIUMPH, AND IN PAIN)

THE DOCTOR

And they're turning on him, scratching deeper with their claws, their beaks and their feathers.

THE CHAELIS

(WEAKER, FEWER VOICES) No, stop! You must stop! Do as we command! (BEAT) You are killing us! You are killing us!

THE DOCTOR

There are too few of them left to exert control.

KLEIN

They're taking off - watch out!

(FX: THE SOUND OF WINGS BEATING AS THE FEW REMAINING CHAELIS TAKE OFF FROM ABRAHAM)

THE DOCTOR

The gestalt consciousness has broken down. They're individual now, instinctively reacting to a threat.

KLEIN

And they've decided we're part of the threat!

(FX: THE FLUTTERING OF WINGS GETS LOUDER)

THE DOCTOR

We've no choice. Use your machete against them.

KLEIN

What about you?

THE DOCTOR

I have my umbrella. Look out, here they come!

(FX: THE UNMISTAKABLE SOUND OF AN UMBRELLA AND A MACHETE WHISHING THROUGH THEIR AIR AND HITTING BIRDS)

THE DOCTOR

There! Got you! And again! Take that!

(FX: THE FLUTTERING REDUCES AND DIES AWAY TO NOTHING. THE UMBRELLA STOPS SWISHING THROUGH THE AIR)

THE DOCTOR

That's all of them, I think. Not a pleasant thing to do, but they were poisonous, and vicious.

KLEIN

(ADMIRINGLY) I remember you saying that anything can be used as a weapon, but I didn't think an umbrella would count.

THE DOCTOR

(SADLY) I'll never be able to look at this umbrella in the same way.

KLEIN

That was very clever, making Abraham rebel against his controllers.

THE DOCTOR

You played your part. I realize that the philosophy I was espousing is alien to your very nature.

KLEIN

How do you mean?

THE DOCTOR

The word "fascism" comes from the Latin "fasces" - meaning "a bunch of sticks tied together". The idea is that people are stronger when they all work together than they are individually. The individual has no place in a fascist society. I was telling Abraham the exact opposite - and so were you.

KLEIN

I was telling him what he needed to hear so that he would fight against the control of the Chaelis. I still believe that the subjugation of the individual is necessary for the sake of the collective interests of the race. (BEAT) Of course, you appreciate the irony, don't you?

THE DOCTOR
What irony?

KLEIN
In convincing Abraham not to do what the Chaelis wanted, you ended up convincing him to do what you wanted. He was still being controlled.

THE DOCTOR
(UNCERTAIN) He had a choice, Klein. I just let him exercise that choice.

KLEIN
Just keep telling yourself that. (BEAT) (SHE BREAKS INTO A COUGHING FIT)

THE DOCTOR
How are you doing?

KLEIN
I'm holding it together. Just.

ABRAHAM
(WEAK, INARTICULATE GRUNTING)

KLEIN
It's Abraham!

THE DOCTOR
He's badly injured.

KLEIN
I thought he was immune to the Chaelis's poison.

THE DOCTOR
They've severed some major blood vessels. There's nothing we can do.

ABRAHAM
(URGENT GRUNTING - HE'S TRYING TO SAY SOMETHING)

THE DOCTOR
No, stay where you are. Don't try to move.

KLEIN
He wants us to go with him.

THE DOCTOR
Into the Chaelis dome!

(FADE TO...)

SCENE 43: CHAELIS DOME

(FX: ALIEN ATMOSPHERICS, POSSIBLY WIND CHIMES IN AN AEOLIAN MODE. OR SOMETHING)

(FX: THREE SETS OF FOOTSTEPS: TWO WITH SHOES, ONE NAKED)

KLEIN

Doctor, I'm not sure I can make it much further.

THE DOCTOR

I don't think there's far to go. We're nearly in the centre of the dome. (BEAT) Have you noticed the architecture?

KLEIN

I've been too busy trying not to pass out.

THE DOCTOR

The main corridors are obviously built for Abraham and his ilk, but the holes in the tops of the walls are probably there to allow the Chaelis flock to fly around.

KLEIN

Super.

THE DOCTOR

Ah, here we are. The centre.

(FX: THE VOICES CHANGE TIMBRE NOW, AS IF THEY ARE STANDING IN A MUCH LARGER AREA)

KLEIN

I think I recognize some of that equipment.

THE DOCTOR

It's alien.

KLEIN

Yes, but there's only so many ways you can build a centrifuge, or a fractional distillation column. This is their laboratory. This is where they've been doing their experiments.

ABRAHAM

(INARTICULATE GRUNTING)

THE DOCTOR
What is it, my friend?

ABRAHAM
(INARTICULATE GRUNTING)

KLEIN
He wants us to go over there.

(FX: A DOOR OPENING WITH A HISS OF ESCAPING GAS)

THE DOCTOR
Ah, a refrigerated storage area.

ABRAHAM
(INARTICULATE GRUNTING, MORE URGENT)

KLEIN
What's he pointing at?

THE DOCTOR
That flask.

KLEIN
You don't think..?

THE DOCTOR
That it's the universal cure that the Chaelis developed for their bioengineered diseases? It rather looks that way. And that device beside it looks like a transdermal injector.

ABRAHAM
(INARTICULATE GRUNTING)

THE DOCTOR
That's all very well, but how do I know what the dose should be?

ABRAHAM
(INARTICULATE GRUNTING)

THE DOCTOR
Ah, I see. The injector has a scanner mode. (BEAT)
(MUSES) Let me see.

(BEAT)

(FX: A BEEPING AS THE SCANNER OPERATES)

THE DOCTOR
Hold your arm out.

KLEIN
I was poisoned, not infected.

THE DOCTOR
I imagine the Chaelis poison is a byproduct of their biological research. And if I were them, I would make sure that my universal cure worked against the widest possible set of illnesses.

KLEIN
Are you sure about this?

THE DOCTOR
I'm not sure about anything. Certainty is the first step towards dictatorship.

KLEIN
(MUTTERS) You never stop, do you?

(FX: A HISS AS THE INJECTOR OPERATES)

KLEIN
Ow! Cold!

THE DOCTOR
Don't be a child.

(FX: A BODY FALLS TO THE FLOOR)

KLEIN
Abraham!

THE DOCTOR
(SADLY) He's finished. The strain of bringing us in here has been too much for him.

KLEIN
But he saved my life.

THE DOCTOR
He saved everyone's life.

(FADE TO...)

(FX: TIME PASSING)

SCENE 44: THE HALL

(FX: THE MAIN DOOR OPENS)

THE DOCTOR
Halloo! Is anyone home?

(A LONG PAUSE)

THE DOCTOR
And answer came there none. I don't like it.

KLEIN
(MUCH HEALTHIER THAN BEFORE) I think I share your concern.
Let's search the house. We need to find Lucy as quickly as possible, so we can give her the Chaelis's treatment.

SCENE 45: SYLVIA'S BEDROOM

THE DOCTOR
(DISTANT, OUT IN THE HALL, CALLING) Mrs O'Donnell? Lucy?

KLEIN
(ALSO DISTANT, OUT IN THE HALL, CALLING) Lucy?

(THEY ENTER SYLVIA'S BEDROOM)

KLEIN
(HORRIFIED) No!

THE DOCTOR
What happened here?

KLEIN
I can't imagine anyone losing this much blood and surviving.

SYLVIA
(OFF TO ONE SIDE) They didn't.

KLEIN
Sylvia!

SYLVIA
(TIREDLY) It's Joshua's blood.

THE DOCTOR
Did the Mau Mau attack?

SYLVIA
In a sense. Joshua was the Mau Mau. One of them, anyway. I caught him signaling to them. He attacked me.

KLEIN
What happened?

SYLVIA

Lucy happened. She came up behind him and hit him with a lantern. And then she just... collapsed. I think the strain was just too much for her. I couldn't feel a pulse. She wasn't breathing. A few seconds before there were three people in this house, and suddenly there was only one. Me.

THE DOCTOR

What did you do with... with the bodies?

SYLVIA

Lucy's body I put in the bedroom with Denise's. (ANGRIER) Joshua's I just left outside, in the garden for the hyenas to take.

KLEIN

And the Mau Mau?

SYLVIA

Either they weren't there, or when Joshua's signal was cut short they decided to retreat. Either way, there was no attack. I was just... left alone, here in the house. (BEAT) (BRIGHTER) And what about you, Elizabeth? Was your quest a success?

KLEIN

I think I'm cured, but Abraham is dead.

SYLVIA

So many people dead. So many people to be buried.

THE DOCTOR

There is something else that needs to be buried, Mrs O'Donnell. There's a dome, out in the rainforest. It needs to have earth piled over it, as much earth as you can manage. It needs to be buried so that nobody ever finds it again. It needs to be buried so that nothing ever gets out.

SYLVIA

Couldn't we just burn this dome, or blow it up?

THE DOCTOR

Doctor Klein has told me about the consequences if we try that. Burying it is the only way. And I need more of you, Sylvia. I need you to stay here, even after the rebellion is over, even after the Kenyans get their independence. I need you and your husband to stay here and watch over that buried dome. Make sure that nothing ever disturbs it. And pass that responsibility on to your children, or to someone else. If you fail, if they fail, then what happened to Lucy will happen to the whole world.

SYLVIA

And you won't tell me why?

THE DOCTOR

It's best that I don't.

SYLVIA

And what about you?

THE DOCTOR

I'll stay until the British Army gets here and the situation stabilizes. I'll even stay until you find your husband, or he finds you. But I can't stay forever. I never do.

SYLVIA

Will you stay, Elizabeth?

KLEIN

No. I'm sorry, but no. I've done what I came here to do. I made a difference.

SYLVIA

I'd better go and check the windows. It seems so pointless now, but life goes on, I suppose. We keep ourselves moving.

(FX: SYLVIA LEAVES)

THE DOCTOR

And what about you? Where will you go?

KLEIN

(DISENCHANTED) Back to South America, perhaps. Back to De Flores and his wolves.

THE DOCTOR

And you think I'm going to let you set about creating a Fourth Reich from scratch?

KLEIN

I don't see how you could stop me, short of killing me, and that would make a mockery of everything you did to save me.

THE DOCTOR

I didn't save you in order to let you rewrite history, Klein. I need you where I can keep an eye on you.

KLEIN

(AGHAST) You're going to stay with me and watch me until I die?

THE DOCTOR

Quite the reverse. You are coming with me.

KLEIN

(NOT QUITE BELIEVING HER EARS) You are going to give me access to a time machine and the whole of human history? Do you really understand what you are proposing?

THE DOCTOR

Better than you, I suspect. Your perspective is too shallow. There are things out there you need to see.
(BEAT) Do you accept?

KLEIN

No conditions? No parole?

THE DOCTOR

No conditions. No parole.

KLEIN

Then yes. For better or worse, I'm coming with you.

(FX: THEME MUSIC)

END